

The Musical World.

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VOL. 58.—No. 24.

SATURDAY, JUNE 12, 1880.

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ROYAL ITALIAN OPERA, COVENT GARDEN.

Début of *Mme Sembrich*.

MDME SEMBRICH, of the Royal Opera, Dresden, will make her first appearance in England, **THIS EVENING (SATURDAY)**, June 12, in **DONIZETTI's Opera, "LUCIA DI LAMMERMOOR."** Lucia, *Mme Sembrich* (her first appearance in England); Enrico, *Sig. Cotogni*; and Edgardo, *Signor Gayarré*.

MONDAY next, June 14, **BELLINI's Opera, "LA SONNAMBULA."** Amina, *Mme Albani*; Conte Rodolfo, *Signor de Reszke* (his last appearance this season); and Elvino, *Signor Gayarré*.

TUESDAY next, June 15 (first time this season), **ROSSINI's Opera, "SEMIRAMIDE."** *Mme Adolina Patti*, *Mme Scatchi*, *M. Gailhard*.

Second Appearance of *Mme Sembrich*.

THURSDAY next, June 17, **DONIZETTI's Opera, "LUCIA DI LAMMERMOOR."** *Mme Sembrich*, *Signor Gayarré*, *Signor Cotogni*.

Mme Adolina Patti.

FRIDAY next, June 18, **GOUDON's Opera, "FAUST E MARGHERITA."** *Mme Adolina Patti*, *Mme Scatchi*, *Signor Nicolini*, *M. Gailhard*.

Mme Albani.

SATURDAY, June 19, **VERDI's Opera, "RIGOLETTO."** *Mme Albani*, *Mme Scatchi*, *Signor Gayarré*, *Signor Graziani*.

Doors open at Eight o'clock; Opera commences at Half-past.

The Box Office, under the portico of the Theatre, is open from Ten till Five. Orchestra Stalls, £1 1s.; Side Boxes on the first tier, £3 3s.; Upper Boxes, £2 12s. 6d.; Pit Tickets, 7s.; Amphitheatre Stalls, 10s. 6d. and 5s.; Amphitheatre, 2s. 6d.

MDME ALBRECHT begs to announce that her **MATINÉE MUSICALE D'INVITATION**, in which her Amateur Pianoforte Pupils will perform in some Trios and Duets for Piano and Violin by Haydn, Handel, and Rheinberger, and Solos by Chopin, Weber, Sir Sterndale Bennett, Schubert, &c., &c., will (by kind permission) take place at 72, GLOUCESTER TERRACE, Hyde Park, on **SATURDAY Afternoon next, June 19th**, at Three o'clock. For Cards of Invitation apply to *Mme ALBRECHT*, 88, Oakley Square, N.W.

MR GERARD COVENTRY has the honour to announce that his **ANNUAL GRAND MORNING CONCERT** will take place, under distinguished patronage, at **ST GEORGE'S HALL**, on **WEDNESDAY**, June 16th, at Three o'clock, assisted by the following eminent Artists: *Mme Edith Wynne*, *Mme Mathilde Zimeri*, *Miss Hebe Barlow*, *Miss Marion Dale*, and *Mme Thea Sanderini*; *Miss Alice Fairman* and *Mme San Martino Campobello*, *Mr Gerard Coventry* and *Mr Stedman*, *Mr Snazelle* (by kind permission of Colonel Mapleson), *Mr Walter Clifford*, *Mr Egbert Roberts*, *Mr Hervet D'Egville*, and *Signor Valchieri*. Violin—*Signorina De Bono*. Pianoforte—*Mme Coventry*. Conductors—*Marquis D'HAVET ZUCCARDI* and *Signor ROMILLI*. *Mme Coventry* will play "Carnival," by Schumann, and Fantasia in F sharp minor, by Mendelssohn. *Mr Hermann Vezin* will recite "The Spanish Mother," by Sir Hastings Doyle. Prices of Admission—Stalls, 10s. 6d.; Numbered Balcony, 5s.; Area, 2s.; to be obtained at the Hall; or at Messrs Hutchings & Romer, 9, Conduit Street; Messrs Duncan Davison & Co., 244, Regent Street; and at *MR COVENTRY's* Residence, 12, Berners Street, W.

MISS EMMA BARNETT'S THIRD PIANOFORTE RECITAL will take place in the BANQUETING ROOM, ST JAMES'S HALL, Regent Street, **WEDNESDAY Afternoon, June 16th**, to commence at Three o'clock. The Programme will include Mendelssohn's Prelude and Fugue in E minor, Bach's Suite de Pièces in G major, Beethoven's Appassionata Sonata, Schumann's Faschingsschwank aus Wien; also J. F. Barnett's "Chapel by the Sea;" Songs—"The Golden Gate" (*Miss Helen D'Alton*), "Die Allmacht" (*Mr Barton McGuckin*), &c., &c. Stalls, 7s. 6d.; Balcony, 3s.; at the Hall; and of *MISS EMMA BARNETT*, 13, Springfield Villas, Kilburn Priory, N.W.

SIGNOR GUSTAVE GARCIA'S SEVENTH ANNUAL MORNING CONCERT, **SATURDAY**, June 19th, at 3, PALACE HOUSES, Baywater Road (by kind permission of Dr and Mrs Siemens), assisted by *Mmes Osgood*, *Bredenstein*, *Fairman*, *Garcia*, *Keller*, *Montigny-Rénaury*, *Messrs Shakespeare*, *Foll*, *Burgon*, *Ellison*, *Muslin*, *Libbottom*, *Marlois* and *Ganz*. SAINT-SAËNS's Oratorio, "NOËL" (first time in England). Tickets of Messrs Chappell; Stanley Lucas, Weber & Co., 84, New Bond Street; and of *Signor GARCIA*, 5, Stranraer Place, Malda Vale, W.

MR. LAZARUS.

MR LAZARUS begs to announce that he is free during the present Season to accept ENGAGEMENTS for public and private Concerts in Town and Country; to receive PUPILS for the Clarinet, and to give Accompaniment Lessons. Address—2, Nevill Terrace, South Kensington, S.W.

HER MAJESTY'S THEATRE, HAYMARKET.

Mme Christine Nilsson.

THIS EVENING (SATURDAY), June 12, will be performed **WAGNER's Opera, "LOHENGGRIN."** Lohengrin, *M. Candidus*; Telramondo, *Signor Galassi*; Enrico, *Herr Behrens*; L'Araldo del Re, *Signor Monti*; Ortruda, *Mlle Tremelli*; and Elsa, *Mme Christine Nilsson*. Conductor—*Herr HANS RICHTER*. Notice.—On this occasion the Opera will commence at Eight o'clock precisely.

Next Week—Extra Night.

Second Appearance of *Mlle Lilli Lehmann*.

MONDAY next, June 14, **VERDI's Opera, "LA TRAVIATA."** *Alfredo*, *Signor Campanini* (his first appearance this season); Germont, *Signor Galassi*; and Violetta Valéry, *Mlle Lilli Lehmann* (her second appearance). Conductor—*Signor ARDITI*.

Mme Christine Nilsson—*Mlle Lilli Lehmann*—*Mme Trebelli*. *Signor Campanini*.

TUESDAY next, June 15 (first time this season), "MIGNON." *Guglielmo*, *Signor Campanini*; Filina, *Mlle Lilli Lehmann* (her first appearance in that character); Federico, *Mme Trebelli*; Lotario, *Signor del Puente*; and Mignon, *Mme Christine Nilsson*.

Mme Eleonora Robinson—*Mme Marie Roze*—*Mlle Minnie Hauk*.

THURSDAY next, June 17, **MOZART's Opera, "IL DON GIOVANNI."**

Grand Extra Night.

Mme Christine Nilsson—*Mme Trebelli*.

FRIDAY next, June 18, "FAUST."

Production of "La Forza del Destino."

SATURDAY, June 19, **VERDI's Opera, "LA FORZA DEL DESTINO."** The scenery by *Mr C. Fox*. Principal characters by *Mme Marie Louise Swift* (her first appearance in England), *Mme Trebelli*, *Signor Campanini*, *Signor Galassi*, *Signor del Puente*, and *Herr Behrens*.

Doors open at Eight. The Opera will commence at 8.30.

Stalls, 21s.; Dress Circle, (first two rows), 15s.; other Rows, 10s. 6d.; Amphitheatre Stalls (first two rows), 10s. 6d.; other Rows, 7s. 6d.; Gallery Stalls, 4s.; Gallery, 2s.

June 14.

ST GEORGE'S HALL, LANGHAM PLACE, REGENT STREET, W.

SIGNOR ARDITI

Begs to announce that his

ANNUAL GRAND MORNING CONCERT

Will take place on

Monday Next, June 14, at 2.30 o'clock precisely.

Vocalists.

*Mme MARIE ROZE**

and

*Mlle MINNIE HAUKE**

Miss FARBSTEIN (pupil of *Sig. Arditi*),

*Miss PURDY** and *Mme TREBELL*.*

(* By kind permission of Colonel Mapleson.)

During the afternoon the 3rd and 4th Acts of the "LADY OF LYONS" and the Balcony Scene of "ROMEO AND JULIET" will be performed. The characters of Pauline and Juliet by *Mlle Giudietta Arditi*.

Pianists.—*Miss BESSIE RICHARDS* and *Signor TITO MATTEI*.

At the Piano.—*Signor BISACCIA*, *M. MARLOIS*, and *Mr WILLING*.

Conductor—*Signor ARDITI*.

To conclude with a small Ballet Divertissement, entitled "LES BELLES VIENNOISES" (music by *ARDITI*).

Stalls, £11s.; Stalls (middle of the Hall), 15s.; Reserved Seats, 10s. 6d.; Balcony (front row), 10s. 6d., (second row), 7s. 6d.; to be had of *Signor ARDITI*, at his Residence, 41, Albany Street, Regent's Park; and at the principal Libraries.

MISS ELIZABETH PHILP'S EVENING CONCERT at ST JAMES'S HALL, **TUESDAY**, June 15th. The Programme will include several New Songs by *Miss Philp*. Artists: *Mrs Osgood*, *Mrs Janet Edmondson*, *Miss Elizabeth Philp*, *Mmes Alliston*, *Mlle Avigiliana*, *Mme Antoinette Sterling*, *Mlle Helene Aram*, *Miss Hope-Glen*, *Mme Osborne Williams*, *Mr Herndon Morsell*, *Mr Theo. Marzials*, *Mr A. B. Cattermole*, and *Mr Arthur L. Oswald*, *Miss Bessie Richards*, *Signor Papini*. Conductors—*Sir JULIUS BENEDEICT*, *Mr LOUIS DIEHL*, *Mr WILFRED BENDALL*, and *Signor RANDEGGER*.

MR W. HENRY THOMAS will give an **EVENING CONCERT**, on **TUESDAY, June 22**, in **St George's Church Room**, **Tufnell Park, N.** when the following artists will appear: **Mme Edith Wynne**, **Miss Ada Patterson**, **Mme Dietz**, **Miss Annie Butterworth**; **Mr W. H. Cummings**, **Mr Sidney Tower**, **Mr Lewis Thomas**; **violin**, **Mr H. Trust**; **pianoforte**, **Mr Frank Thomas** and **Mr W. Henry Thomas**. Tickets, Half-a-crown each, to all parts of the Room, may be obtained of **Mr W. HENRY THOMAS**, 7, **Liddington Place**, **Harringington Square, N.W.**

"UNCHANGING LOVE."
MDME EDITH WYNNE will sing at **Mr W. Henry Thomas' Concert**, on **Tuesday evening, June 22**, a new Song composed by him, entitled **"UNCHANGING LOVE,"** published by **Novello, Ewer & Co.**

"WAITING THE CALL."
MR LEWIS THOMAS will sing at **Mr W. Henry Thomas' Concert**, on **Tuesday Evening, June 22**, a new Song composed by him, entitled **"WAITING THE CALL,"** published by **Novello, Ewer & Co.**

SCHUBERT SOCIETY. President—**Sir JULIUS BENEDICT.** Founder and Director—**Herr SCHUBERTH.** Fourteenth Season, 1880. The NEXT CONCERT (65th since formation of the Society) will take place on **THURSDAY, 1st July, 1880**, for the benefit of **Herr Schubert.** Full particulars will be duly announced.

"KILLARNEY."
MDME ALICE BARTH will sing **BALFE's** popular Song, **"KILLARNEY,"** July 6, at **Freemason's Hall**, and at **Blackpool**, July 17 and 20.

"THE KEY TO FORTUNE."
MISS JESSIE ROYD will sing **HENRY PONTET's** new Song, **"THE KEY TO FORTUNE,"** at **Woolwich**, on **June 11th**; and at the **Horns, Kennington**, on **June 21st.**

"ALICE, WHERE ART THOU?"
MR EDWARD LLOYD will sing **ASCHER's** popular Romance, **"ALICE, WHERE ART THOU?"** at the **Crystal Palace Ballad Concert**, this Day.

"ALICE, WHERE ART THOU?"
MR VERNON RIGBY will sing **ASCHER's** popular Romance, **"ALICE, WHERE ART THOU?"** at **Birmingham**, on **Monday, July 12.**

"ALICE, WHERE ART THOU?"
MR WALTER JOY will sing at the **Concert of the Kensington School of Music**, at the **Royal Academy of Music Concert-room**, the popular Song, **"ALICE, WHERE ART THOU?"** July 7.

ALFRED JAEEL begs to inform his Friends and the Directors of Musical Societies that he is **PREVENTED FROM COMING TO LONDON** this Season. Letters respecting Engagements for May and June, 1881, to be addressed to the care of **Messrs ERARD**, 18, **Great Marlborough Street**, **London, W.**

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Italian Singing—**Signor Garcia**, **Signor Lablache**, **Mr Barnett**, **Mr Handel Gear**, **Signor Traventi**, **Signor Scuderi**, **Signor Gustave Garcia**, **Signor Raimo**, **Signor Tartaglione**, and **Signor Schira.**
Harp—**Herr Oberthur** and **Mr T. H. Wright.**
Violin—**Herr Ludwig** and **Herr Pollitzer.**
Violoncello—**Signor Pezze.**
Flute—**Mr John Radcliff** and **Mr Jensen.**
Organ—**Mr W. Beavan** and **Mr Trew.**
Harmonium—**Herr Louis Engel.**
Italian Language—**Signori Asarte** and **Coelia.**
Elocution—**Miss Cowen.**
French Language—**M. de Villars.**
Operatic and Dramatic Class—**Signor Garcia.**
Dramatic Action—**Mme Stephan Pettit.**
THE EIGHT MUSICAL SCHOLARSHIPS in connection with the Academy will be competed for on **THURSDAY evening, July 8.** Candidates will have to undergo a Preliminary Examination on **THURSDAY, July 1.** Particulars can be obtained at the Office on and after **TUESDAY, June 15.**

C. TREW, Hon. Sec.

MDME ARABELLA GODDARD'S ACADEMY for LADY STUDENTS in PIANOFORTE MUSIC. For prospectus, apply to the Secretary, **Steinway Hall**, **Lower Seymour Street, W.**; or to **Mme GODDARD**, **49, Finchley Road, N.W.**, on **Mondays**, between two and five p.m.

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FINE VIOLIN, &c., for SALE.—(1) **VIOLIN** by **JOSEPH GUARNERII**, date 1711; (2) **TENOR**, by **ANTONIUS STRADIVARIUS**, 1700; (3) **VIOLONCELLO**, by **MATTHIAS ALBANUS.**—**Messrs WOOD & Co.**, 49, **George Street, Edinburgh.**

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ROYAL ITALIAN OPERA.

The *début* of Mme Sembrich being postponed on account of indisposition, the opera on Saturday was changed from *Lucia* to the *Roi de Lahore*. The Dresden *prima donna*, however, is announced to appear this evening as the forlorn "Bride" of Scott and Donizetti. On the night previous, for a similar reason, Mme Valleria being unwell, the *Huguenots* replaced the *Africaine*. For the rest, we have had repetitions of *I Puritani*, *Faust e Margherita*, and *Don Giovanni*. Of these the second alone claims a passing word, the cast of the others, in each instance, being the same as on former occasions during the present season. It was as Margaret that Adelina Patti (with Mario for her partner) achieved one of her earliest and most legitimate successes, and since then every year has helped to refine and perfect her assumption, which quickly became and still remains one of the most graceful and touchingly earnest in a repertory that, for varied excellence, may compare with any in operatic annals. Tuesday's performance, endowed with all the old seductive charm, moved the audience as intensely as at any previous time. The great artist, indeed, was at her best. To describe her performance scene after scene would be traversing old ground to no purpose; enough that it was appreciated at its full worth. We are rich in Margarets just now. Such a triad of Gretchens as Christine Nilsson, Patti, and Albani, within the limits of a month, would justify any musically-given town in feeling a trifle conceited. That *Faust* is one of Signor Nicolini's best acting parts (Radames, in *Aida*, being his best) has been said more than once, and it is satisfactory to be able to repeat it. *Don Giovanni* brought another crowded house, and Adelina Zerlina Patti was encoired in both her airs, as well as in "La ci darem," her duet with Sig. Cotogni. The opera advertised for last night was *Mignon*, which, with Mme Albani as the heroine, is ever welcome at this house.

HER MAJESTY'S THEATRE.

Lohengrin has again been played, under the direction of Herr Richter, with a result even more satisfactory than the occasion noticed last week. Wagner's opera will be given twice more, and so it is to be apprehended that Boito's *Mefistofele* may once again be laid aside this season, and the chance of hearing a new work of Continental celebrity, and applauding Mme Christine Nilsson in a new part, be lost to the operatic public. This is a pity. In revenge, however, *La Forza del Destino*, according to the composer's remodelled version, is actually in preparation, the leading female character being assigned to Mme Marie Louise Swift, an American lady, who formed one of Mr Mapleson's recent company in New York, Signor Campanini undertaking the tenor part, with which he is already conversant. Mdlle Lilli Lehmann (Wagner's Flosshilde at Bayreuth), whose *début* in the *Traviata* was casually mentioned in our issue of Saturday last, made a decidedly favourable impression, which, let us hope, may be strengthened on Monday, when she is to play in the same opera with Signor Campanini as Alfredo. Mdlle Lehmann has the advantages of a good stage presence, a soprano voice of telling quality and compass beyond the average, considerable vocal facility, and evident dramatic experience. Her success with the audience was indisputable. The Alfredo was Signor Bonfratelli, a new tenor, whose first appearance as Manrico in the *Traviata* (with Mme Marie Roze as Leonora) created a mild impression, certainly not warmed into fever-heat by his second. Another new comer has first, to be thanked for bringing back to us once again the magnificent *Fidelio* of Beethoven, and next, for her truly artistic embodiment of the character of Florestan's heroic wife. Mme Eleonora Robinson (happy *nom de baptême*!) has been for some time recognized among the leading dramatic sopranos of Germany; and, tested by her performance on Saturday evening, not without substantial warrant. She is esteemed at home as a Wagnerian singer worthy to rank with Mme Materna herself—the original Brunnhilde. That may be true. Musicians and advanced amateurs, nevertheless, will prefer to hear her in Beethoven; and very many such heard her on Saturday, with the utmost satisfaction in Beethoven's grand creation. Mme Robinson possesses all the desired requisites for the adequate presentment of Leonora. If forced into comparisons, we should say that her feeling of the character has more in common with that of Malibran and Sophie Cruvelli than with that of Schroeder

Devrient, Rosa Csillag, and Tietjens. Although costumed as a man, the tokens of real womanhood are almost everywhere perceptible, which unquestionably invests her personation with a special and abiding charm. Mme Robinson is not only a practised singer but an actress of high intelligence. Her voice, a soprano of pure type, has the genuine ring, and she governs it with ease and wise discretion. This was exhibited in the great *scena* of the first act, which includes the beautiful invocation to "Hope." Here recitative, slow movement, and *allegro* were delivered with equal effect, and the whole as nicely balanced as instinct with earnest sentiment. The dungeon scene displayed the histrionic ability of Mme Robinson to conspicuous advantage. In the duet with Rocco (Herr Behrens) while the grave is preparing, the trio with Rocco and Florestan (Signor Candidus), the superb quartet in which Leonora interposes herself between Florestan and his relentless enemy, Pizarro (Signor Galassi), and the rapturous duet that ensues, when husband and wife are once more united, she was equally happy, not merely comprehending but giving due point and force to each and every situation. That Mme Robinson took the audience with her was unmistakable, and the hearty plaudits she obtained were no more than her just due. Doubtless, after her second appearance there will be something to add to the foregoing remarks. For the present enough has been written. To definitively appraise the merits of an artist like this welcome stranger, in such an opera, too, as *Fidelio*, is not possible—nor, indeed, would it be reasonable. Mdlle Martinez was an agreeable Marcellina, and Signor Rinaldino the lively Jacquinot we all know. The performance, under Signor Ardit, was generally efficient; but we cannot too often, or too strongly, censure the absurd custom of thrusting the grand overture, *Leonora* "No. 3," between the first and second acts, inasmuch as by its overpoweringly brilliant climax it puts Florestan's gloomy soliloquy, with which the dungeon scene commences, altogether out of order, thereby destroying the continuity of dramatic interest. Surely Beethoven's design is of more importance than the showing off an orchestra in a wholly inappropriate place. Why not put the overture which Beethoven preferred at the beginning of the opera—and, if change be thought indispensable, select for subsequent performances any of its three companions, as expedience may suggest. *Lohengrin* is announced for this evening, with Christine Nilsson as Elsa and Hans Richter as conductor.—*Graphic*.

ROYAL ACADEMY OF MUSIC.

A Students' Orchestral Concert took place in St James's Hall on Wednesday morning, June 9th. The following is the programme:—

Scene (MS.) from *Hellas*, for soprano solo, female chorus, and orchestra (William Sewell, Novello scholar); Duet, "The Lord is a Man of War," *Israel in Egypt* (Handel)—Mr Hutchinson and Mr W. H. Brereton; Allegro Moderato, from Concerto in G, Op. 58, pianoforte (Beethoven)—Miss Ada Hazard, Cadence by Clara Schumann; Aria, "Furibondo spira il vento," *Partenope* (Handel)—Miss Emilie Lloyd; Andantino and Rondo, from Duo Concertante, No. 2, in B minor, two violins (Spohr)—Mr W. Sutton and Mr F. Arnold; Duettino, "Prendero quel brunettino," *Così fan tutte* (Mozart)—Miss Amy Aylward and Miss Clara Samuel; Overture, in E flat (MS.), *The Light of the Harem* (Arthur G. Thomas, student); Cavatina, "O mio Fernando," *La Favorita* (Donizetti)—Miss Adele Meyers; Caprice, in E, Op. 22, pianoforte (W. Sterndale Bennett)—Miss Amy Hare; Cantata (MS.), *A Vision*, for contralto solo, quartet of male voices, chorus of female voices, and orchestra (Robert Addison, student)—solo, Miss M. Spencer Jones, quartet, Mr Greenwood, Mr Dunn, Mr W. H. Brereton, and Mr R. E. Miles; Allegro, from Concerto in C minor, Op. 185, pianoforte (Raff)—Miss Alice Borton; Terzetto, "L'usato ardir," *Semiramide* (Rossini)—Mrs Irene Ware, Miss Marian McKenzie, and Mr R. E. Miles; Overture, *Die Zauberflöte* (Mozart).

Mr Walter Macfarren conducted. The hall was quite full.

NEBRASKA (U.S.).—Gustav Schilling, author of one of the best musical dictionaries published before that of George Grove, died here recently. He was born at Schwiigershausen, in Hanover, the 3rd November, 1805. Besides his *Lexicon*, he wrote a *Treatise on Aesthetics*, and other theoretical works. Leaving Germany in 1857, he founded a school of music at New York. He ended his days on a farm occupied by his son.—*Nebraska Leaf*.

THE RICHTER CONCERTS.

(From the "Daily Telegraph," June 5.)

Wagner and Liszt headed the programme of the concert on Thursday evening, and led off with a carnival of noise. They cried havoc to ears and nerves, and let slip the demon of hullabaloo. But we must neither be hasty nor indiscriminate in censure, and both of these bad qualities would appear by assuming that Wagner ever meant his "Kaiser March" for a concert-room. Like all men of strong convictions, he is relentless in carrying out his theories. He may be this, however, without absolutely shutting the gates of mercy on mankind. No, no; the "Kaiser March" was intended for some wide, open plain, what time the German Cæsar parades his legions, and it is necessary to dominate the clash of arms, the tramp of charges, "the thunder of the captains and the shouting." Never were means better adapted to an end. Such a fearful and wonderful accumulation of noises is this March that it might over-ride even the tumult of battle—where, by the way, it would impart additional ferocity to the combatants. But in St James's Hall!—Charles Lamb once said that, though the sound of a carpenter's hammer fretted him into midsummer madness, that was nothing to the measured malice of music. How the gentle Elia would have fled from the unmeasured malice of the "Kaiser March" on Thursday night! As it was, some of the people stopped their ears, unable to bear without pain the tumult that, relieved only by a solitary touch of softness and beauty,* stretched on and on till crack of doom, or the exhaustion of the noise-producers. Unhappily, this rendering of the heavens with uproar seems to be the aim of our "advanced" musicians, and the fact has a gloomy significance, since Pope observes somewhere that "it is with narrow-souled people as with narrow-necked bottles—the less they have in them the more noise they make in pouring it out." Following Wagner, in due order of precedence came Canon Franz List,† with his symphonic poem, *The Battle of the Huns*—a musical transcription of Kaulbach's picture representing the fight between Attila and Valentinian before the walls of Rome, and intended, on Liszt's own showing, to set forth "the final victory of Christianity in effectual love for God and mankind." It is a little unfortunate for this piece that no such battle ever took place, the "Scourge of God" getting only as far as Orleans on his way to Rome, and thence retreating to find a Waterloo at Chalons. But one must not be particular in such cases, and, with none the less zest because dealing with fiction, Liszt has tried to illustrate the combat and the triumph. And a very complete picture we recognize his work to be, by the help of faith and with the assistance of an interpreter. We note, in a drum-roll and an ascending passage for basses, an increasing dread of invasion; we hear the call to battle; discern the prancing of steeds and the clashing of weapons; rejoice in the chorale of the "Sacred Cohort" marching under its cross-embazoned banner, and share the enthusiasm of the victors as they hurl back the forces of Chaos and Old Night. All this we do, as said before, by help of faith and an interpreter, and are not abashed at inability to do it alone. The writer of the notes upon *The Battle of the Huns* in Thursday's programme book relieves us entirely from any sense of shame. He declares that Liszt's music is so essentially music with a meaning that unless its meaning be explained from without we cannot understand it. It does not explain itself, any more than does the scrawl which the schoolboy elucidates by writing underneath "This is a pig." Wherefore Liszt has been good enough to imitate the schoolboy with his own illustrious hand. But what a low form of art have we here! It is the degradation of orchestral music, not only to the rank of an attendant upon another art, but to the character of a servant whose ministrations are unintelligible. We will not assert that music so presented is wholly inadmissible; but in the name of goodness let us not go about making a fuss over it, as though it were the highest form of the most independent and abstract of arts. This is not all. A "Symphonic Poem" that

reflects sights and sounds of beauty, that illustrates lovely or heroic character, and that, apart from its "poetic basis," gives musical enjoyment, is one thing, but quite another is the work which revels in the horrible or the malign. Unhappily, the latter has ascendancy just now, and composers of the Liszt school go for their inspiration to the charnel-house and the battle-field. They prowl about Golgotha for bones, which, when found, they rattle together and call the noise music. Surely here is the last resource of incompetence!—

"Studious he sat, with all his books around,
Sinking from thought to thought, a vast profound;
Plunged for his sense, but found no bottom there,
Then wrote, and floundered on in mere despair."

How the *Battle of the Huns* was played it would, perhaps, be unsafe to say; but, as Herr Richter conducted, we will assume that the frequent execratic chords and progressions were in the score, and that even the questionable notes in the organ part, as executed by Mr Walter Bache, were quite correct. Mr Bache, like a "sweet little cherub that sits up aloft," kept watch, no doubt, for the strict intentions of his beloved master, and who will refuse sympathy with the self-sacrificing disciple, if he, fighting the Huns below by means of his sacred instrument, fancied himself victoriously in conflict against those who reject the gospel of Liszt, and saw with prophetic eye the armies of a pagan classicism hurled back into regions where the cold and measured utterances of Haydn and Mozart are treated as revelations from high Olympus.

Beethoven's Pianoforte Concerto in E flat (No. 5) was next essayed, but to such little purpose that it seemed as though the genius of true art, scared away by Liszt, could not be persuaded to return. Certain it is, the orchestral accompaniments were played, to put the case with mildness, indifferently well. The wind instruments had got out of tune and otherwise into bad case. Nor were the strings free from signs of demoralisation. Worst of all, Herr Barth, the solo executant, fell below the mark, his "reading" of the great work being as deficient in poetry as it was wanting in finish. Surely it could not have been necessary for this gentleman to travel from Berlin in order that he might give us a second rate performance of the "Emperor." We can obtain that any day for ourselves. The concert improved later, when Wagner's overture to *Tannhäuser* and Beethoven's "Pastoral Symphony" were the theme. A finer rendering of the overture we never heard. In unity of feeling and expression, in picturesque beauty and grandeur, it was superb, and might have redeemed a hundred graver shortcomings than those just pointed out. As regards the symphony, the result was not so remarkable, nor did we observe anything like the new revelation made in the "C minor" at the previous concert. It was a fine performance nevertheless, and Herr Richter, by taking the first movement faster, and the *Scherzo* slower, than we are accustomed to hear them, gave reasons for reflection whether precisely the correct *tempi* yet obtain amongst us. There was no vocal music in the programme.

TRINITY COLLEGE, LONDON.—The opening of the new building in Mandeville Place, Manchester Square, was celebrated on Tuesday last by a conversazione at which nearly 700 persons were present, including Sir Julius and Lady Benedict, Sir Michael Costa, Prof. Plumtre, Mr Brinley Richards, Mr Walter Macfarren, Rev. J. G. Wood, Mr Randegger, Herr Praeger, Prof. Leone Levi, Mr Romanes, F.R.S. Dr B. W. Richardson, Dr Bridge, Mr F. B. Jewson, Miss Oliveria Prescott, Mr John Francis Barnett, Mr J. B. Welch, Mr A. H. Littleton, Mr Warwick Jordan, Dr Steggall, Mr Alfred Gilbert, &c. The Vice-Presidents who delivered addresses at the formal opening were Mr W. C. Borlase, M.P., and Mr Henry E. Rensburg, of Liverpool; and the Warlen subsequently explained the principles upon which the College was conducted, one of its chief objects being to bring the arts and science of music into closer union with the sister arts and sciences, and to promote musical education upon a basis of general culture. The proceedings commenced with a choral dedicatory service, with anthems; and during the evening a concert of vocal and instrumental music took place, at which Miss José Sherrington and other well-known artists lent valuable aid.—(Communicated).

* I missed that.—DR BLIDGE.

† By no means a minor cannon.—DR BLIDGE.

Sarah Bernhardt.

Since her first appearance in *Adrienne Lecouvreur* Mlle Sarah Bernhardt has played in three successive parts, in each of which she has challenged comparisons with the greatest and most popular of her predecessors—with Rachel, who stands before us still as the supreme representative of "classical" French tragedy, and with poor Aimée Désclée, who during her too brief career was the most prized and cherished of Parisian artists. Not unworthily has she shown herself to succeed either or both of the two fine actresses with whom she invites comparison. She is more closely allied, however, to the art of Désclée than to that of Rachel. Tragedy can, indeed, scarcely be said to remain in our midst. Among those who during the latter half of the present century have succeeded, can one be cited into whose method something that in the "palmy" days of tragedy would have been questioned, does not intrude? We doubt it. Salvini, whose method has most in common with the great actors of former times, introduced an amount of realism, and departed in many performances, notably in *Othello*, from the conventional lines within which tragedy was supposed to be restricted. Rossi, whose style is less suited to English tastes, is even more realistic, while Mme Ristori goes far beyond either. Nothing more conformable than certain assumptions of this distinguished artist to the standard of actuality our century has been the first to accept could be named. In Sarah Bernhardt there is no such intrusion of realism. She is not, however, on that account the less a direct product of the day. While respecting those pictures of physical horror which are to the taste of meaner artists, and keeping the whole within the range of beauty, she still avoids all conventionality, and shows us a true and recognizable nature beneath the Greek garb of *Phedre*. Her seductiveness, which we have spoken of as one of her great qualities, is essentially modern, and in the portrayal of physical pain and mental anguish she has been anticipated by no precursor.

On the beauties of her *Adrienne Lecouvreur* we have dwelt. Those she exhibits in *Frou-Frou* are scarcely less remarkable. *Frou-Frou* is a type of the modern Parisienne, bright, thoughtless, joyous, with a nature hardened into selfishness by those around her. Suffering has not developed her sympathies or taught her the sweetness and elevating power of self-sacrifice. Deprived of the softening influence of rain, the flower of her heart has faded, and she is a poor being whom the first wind of calamity upsets. Assuming that her husband has ceased to love her, because she finds her sister discharging the duties she herself has neglected, *Frou-Frou* allows herself to be hurried into an act of treachery by which her own life and the lives of most with whom she is brought into contact are wrecked. She leaves her husband's home with a stranger, who loves her, and whose life is naturally exacted as just retribution. Her own is only prolonged until she can secure the pardon of the husband she has offended and embraced once more the child whose opening existence she has clouded. Blunted as are the moral faculties of Gilberte, she is in other respects the most emotional and impressionable of creatures. Frail and childish as whimsical, yet endowed with nervous energy to carry her through circumstances under which stronger women might break down, she acts strongly upon these while herself but lightly influenced by others. It is only through the penalties she incurs that experience reaches her, and the later portion of her life is accordingly a series of shocks beneath which she ultimately succumbs. Nevertheless, her real nature is unchanged, and at the very moment of demise she shows herself the childish "*Frou-Frou*" of earlier days.

How much opportunity is offered Mlle Bernhardt by a part like this is obvious. In the early acts her bright joyous nature is shown with wonderful truth and the impersonation is finished in beauty. In her cajolery of her father, her affectionate trust in her sister, and her acceptance of a lover for whom she has neither affection nor dislike, the girlish grace of the heroine is charmingly presented. It is not until the third act, when her conduct bears bitter fruit, that the emotional power of Mlle Bernhardt finds opportunity for manifestation. When in love with and tempted by a man who is not her husband, she turns for succour to her husband and child, and finding neither left her, determines to abandon to her sister the position she resolves to vacate, Mlle Bernhardt is absolutely sublime. By perceptible gradations, each marked with singular skill, she rises to such white heat of temporary passion as her nature is capable of sustaining. Her arraignment of the usurping Louise is electrical, and her exit at the close of the third act one of the most powerful displays of nervous energy to be remembered on the stage. In the subdued state that follows Gilberte's flight from home Mlle Bernhardt is again happy; her frantic appeals to her husband, about to challenge her lover, are harrowing; and her hanging upon his neck while trying to dissuade him from his purpose, a picture indescribably painful and as indescribably lovely. There remains only the death scene, which commences superbly when, at sight of her husband,

Frou-Frou drops upon her knees, and is marked throughout by curious blendings of childishness and exaltation. The entire performance of *Frou-Frou* is entitled to rank as one of Mlle Bernhardt's masterpieces. Its sublimity is, however, even less marvellous, less magical than its beauty. *Phedre* is a part with which London is already familiar, seeing that Mlle Bernhardt appeared in it during her previous visit. In this, beauty, though it is still present, is subordinated to power, and the performance, reveals how much command of real passion the actress possesses, and what intensity and emotional force can be developed by her method. The death scene is now one of the most original and solemn performances we can recall. It seems as if the soul were arrested in its flight and held on poise until the fatal confession of shame and dishonour had been made.—*Rnut.*

TO ADELINA (GIULIETTA) PATTI.

I was in the great hot city,
That the roses garland now;
Where the hawthorns fleck the road-ways
With their white and crimson snow—
Where the vale's pure fragile lilies,
Heaven's own sweetest floral boon!
Lie 'neath noontide sunshine breath-
ing
Life away in perfum'd swoon.
And I felt the city's glory
Thus bloom-deck'd, and gold-ray
dyed:
But I saunter'd, only dreaming
Just of pleasure, nought beside;
Till within a lyric temple
I was seated, 'mid a throng
That swept up from floor to ceiling,
Waiting for the Queen of Song.
A brief hush of breathless silence—
Then broke forth the thrilling roar,
Welcome to the worshipp'd syren—
Welcome'd, worshipp'd as of yore!
And my dreamy mood was shatter'd,
Changed to ecstasy so deep;
I could only gaze and tremble.
And, thus trembling, gaze and weep.
Fair as the great poet's vision,
Came the "Juliet" of the night,
Floating towards me in her beauty,
Folded all in glistening white.
Raven tresses shadow'd softly
Her pure garment's sheen of snow,
Blent well with her cheek's bright
roses,
Crown'd well, too, her radiant brow.
Most enchanting of our syrens!
To thy feet my heart droop'd low,
While I watch'd thy changeful pas-
sion—
Love and terror, hope and woe.
All sublime was thy portrayal
Of each thought that sways the soul,
Through life's day of light and shadow,
That, God-blent, make "perfect
whole!"
As a rosebud opens gladly

'Neath the kiss of golden beam,
So thy spirit seem'd to waken
At Love's touch, to Love's sweet
dream.
As a lily, when the storm-flash
Strikes the earth with lurid light,
Seem'd thy graceful form when
shrinking
In pale terror's wild affright.
As the star that dawn is veiling,
Shines on lustrous to the last,
So thy mien, when grief had reft thee
Of each hope that lit thy past.
Sinks the orb in purpled azure—
So thy look when life had fled;
Folded in thy beauty's mantle—
Star-light-shrodded! Juliet, dead!
And the hearts of thy great audience
Trail'd, swift-pulsing, at thy feet,
Stirr'd to anguish by thy passion,
Told in strains so wondrous sweet,
For from woe thine own awaken'd
From the ecstasy divine
That the power of thy genius
Quick'n'd in this soul of mine,
I was rous'd by tumult shouting
Of thy world-known, world-lov'd
name,
And I saw the blossoms falling
At the shrine of thy bright fame.
Fair the wreaths that hands all trem-
bling
With emotion showered down,
Yet the fairest were but worthy
Thy great loveliness to crown!
I have caught thy voice's echo,
And I'll hold it prison'd here,
In the loving arms of memory,
Thro' all life's remaining year,
That when hours are lone and silent,
It may float like silvery chime,
Whispering to my yearning spirit
Of this gracious bye-gone time;
Just one bloom do I lay lowly
At thy feet, before we part,
Ah! sweet Diva! wilt thou raise it?—
Homage of a poet's heart!

A SOLDIER'S DAUGHTER.

ROME.—The festival organized by the Musical Society of Rome, in honour of Palestrina, attracted a large concourse. The programme included four pieces by the old composer himself: the "Sanctus," from Pope Marcello's Mass; the canticle, "Tota pulchra es;" the chorus, "Veni, Domine;" and a "Lamentation," all of which, executed under the direction of Sig. Mustafà, created a profound impression. Next followed a cantata, in honour of Palestrina, by Battaglia, Meluzzi, and Capocci, chapelmasters at our three principal churches. The other compositions, all written for the occasion, were "Cantantibus organis," by Franz Liszt; "Inno sinfonico," by Terziani; "Agnus Dei," by Pedrotti; "Salve, Regina," by Marchetti; chorus, by Lauro Rossi; orchestral prelude, trio and chorus, by Bazzini; "Laudate, pueri," by Platania; "Lux eterna," by Mabeellini; organ prelude, by Ambroise Thomas; and "Miserere," by Gounod.—(Correspondence.)

JULES BENEDICT.

(Concluded from page 362.)

With regard to Sir Julius Benedict's instrumental compositions, orchestral or otherwise, there is a good deal to be added to the foregoing, besides something to elucidate. The *scherzo* from the symphony in G minor, for example, had been played at the Norwich Festival previous to its admirable performance (in 1873) at the Crystal Palace, under the direction of Mr Manns. The Symphony No. 2, in C major, on the other hand, has never been given entire at the Crystal Palace, or elsewhere. It may here not be inappropriate to notice what is passed over in the *Dictionary of Music and Musicians*; viz., that Benedict has conducted the Triennial Norwich Festival twelve times, beginning from 1845 (when he succeeded the late Professor Edward Taylor). This explains his having composed three cantatas, *Undine*, *Richard Cœur de Lion*, and *St Cecilia* (which has no pretensions to be an "oratorio,") for that important triennial event. At the last festival (1878) he produced his *Kitchen von Heilbron*, an overture intended to illustrate the well-known drama of Heinrich Kleist—if not, indeed, to serve as prelude to an opera bearing the name and telling the story of Kleist's impressive work. To all his operas and cantatas, as well as to his oratorio, *St Peter*, Sir Julius has written overtures; so that these may be understood in connection with the works with which they are allied. But independently of opera, cantata, and oratorio, he has composed what may be designated as "concert-overtures," of which the subjoined may be accepted as a tolerably correct list:—*Raoul de Crequy*, 1830 (for Berlin); the *Minnesinger*, 1842; a "Festival Overture," in D, for the opening of the new Liverpool Philharmonic Hall (the annual series of concerts held in which he has conducted since the demise of Alfred Mellon); overture to Shakspeare's *Tempest*, 1854; overtures, *The Bride of Song* and *Prince von Homburg*, 1864 and 1865; overture to *Macbeth*, on the occasion of the marriage of the Princess Royal; and two overtures—*Return of the Crusaders* and *Axel and Walburg*, never yet made known to the public. Apart from symphonies and overtures, however, Sir Julius Benedict has written other instrumental works, among which may be named a *Rondo Brillante* in A flat (1824), a *Concertino* in the same key (1830), a *Concerto* in C minor (1849), and a second *Concerto* in E flat (1870), all for pianoforte with orchestral accompaniments. The *Concerto* in C minor was played by Sir Julius himself, at one of the concerts of the Philharmonic Society, not long before his departure for the United States with the then famous Jenny Lind. Three years later (April 25, 1853) it was performed at a concert given by the Harmonic Union, a society of which Mr Benedict himself was conductor, by Mme (then Miss) Arabella Goddard, who has also played the *Concerto* in E flat at the concerts of the Philharmonic Society, at the Crystal Palace, and at the Birmingham Festival of 1867—the year of the production of Sterndale Bennett's *Woman of Samaria* and John Francis Barnett's *Paradise and the Peri*.

The Quartet for stringed instruments, in C minor, is the second composition of this form from the pen of Sir Julius Benedict, one in E major (still in MS.) having been written as far back as 1825. The Sonata in E minor, for pianoforte and violin, has also two precursors—the first in D minor, Op. 1, published in 1822, by Peters of Leipsic, and dedicated "to his beloved master, C. M. von Weber," the second in A major, composed in 1824, and still unpublished. He has, moreover, composed two sonatas for pianoforte alone—one in E, "Op. 2" (1824), another in D minor (1825), "Op. 4."

The Quartet and Sonata, introduced for the first time before an English audience on the occasion of Sir Julius Benedict's recent benefit concert in St James's Hall, were written in London—the Quartet, in 1872, the Sonata in 1868.

That Weber treated Benedict "not only as a pupil but as a son," may be gathered from the letter addressed by the composer of *Der Freischütz* to the father of the young student, who, having terminated the period of his apprenticeship, was on the point of starting to rejoin his family at Vienna. Coming from such a source, this letter is worth being made public, and a translation is subjoined:—

"If God grants Julius the perseverance and modest humbleness of the true artist who pursues his art for art's sake only, added to his eminent gifts and talent, he cannot fail to achieve considerable success in the world; provided he does not endeavour to sow and

reap at the same time, and to snatch in a few months what for others is the labour of so many years. For myself, at least, I can solemnly assert and know that I have neither neglected, kept back, nor overlooked anything which, according to my belief, could make him a thorough artist and man. I could read to him from the book of experience, and have done so with affection, strictness at times even, with words of deep earnestness. I pray God vouchsafe his best blessing on his exertions."

Had Weber lived to see the result, he would in all probability have admitted that his hopes were fulfilled even sooner than he had anticipated.

* * The overtures to the *Tempest* and the *Minnesinger* were written expressly for the Norwich Festivals. *The Bride of Song* is an operetta virtually the same as *Un Anno ed un Giorno*, originally produced at Naples. It was performed at Covent Garden Theatre in 1864. *Der Prinz von Homburg* is another drama by Heinrich Kleist.

JOHN BROUGHAM.

Mr John Brougham, whose death is announced by telegraph from New York, was born in Dublin, May, 1814, and intended by his parents for the medical profession. His tastes were, however, theatrical, and in 1830 he made his first appearance on the stage at the old Queen's Theatre, Tottenham Street, in Moncrieff's operatic extravaganza, *Tom and Jerry*. His next appearance was at the Olympic, under Mme Vestris. In June, 1832, he appeared with great success at the Haymarket, and soon became a favourite at the "old house" in light comedy, and in the delineation of Irish characters, occasionally writing farces and minor dramas. After appearing with Mme Vestris's company at the Theatre Royal, Covent Garden, in 1840, Brougham entered upon the management of the Lyceum, where he produced his own extravaganza, *Life in the Clouds*, but did not remain long, proceeding to America in 1842, where he subsequently took up his residence. His first appearance in New York was at the Park Theatre, as the "Irish Lion," and according to an American authority he was at once accepted as the successor of the lamented Tyrone Power, who had been lost in the steamer "President" the year before. Henceforward his career as dramatist and actor was one of great success. He built the Lyceum (better known as Wallack's) Theatre, in New York, in 1850, but relinquished it in 1852, and managed the Bowery in 1856-7. In 1859, he revisited London, and performed at the Princess's Theatre, subsequently joining the company at the Lyceum, under Mr Charles Fechter's management. In 1865 he again appeared at the Princess's in Dion Boucicault's famous Irish drama of *Arrah-na-Pogue*. The same year he returned to New York. Brougham had written many successful comedies, dramas, and extravaganzas, among which his comedy of *Playing with Fire* (first produced before a London audience at the Princess's in 1861) was, perhaps, best known.

THE LATE MR CURWEN.

(To the Editor of the "Musical World.")

DEAR SIR,—With your kind permission I should wish to pay a brief tribute of respect to the memory of the great Sol-fa Instructor whom we so lately lost. My acquaintance with Mr Curwen was but slight (personally) but it was sufficient to inspire me with sincere esteem and cordial appreciation of his great abilities, and kindly, genial manner. And, although I have never been an advocate of the Sol-fa notation, (preferring to employ their syllables in connection with the Staff notation) yet I have ever held that Mr Curwen deserved the thanks of all musicians whatever, for the great service he rendered to music, not only in learning so many thousands to read and sing, but in disseminating information upon almost every branch of music, and musical literature, throughout our land—rather throughout the world. And I doubt not every musician possessed of artistic feelings and enlarged views will unite with me in lamenting the loss of a man whose place it will be difficult to fill. He was at once so able, so judicious, and so honest. Living he merited—and happily received—much honour, and now that he has passed away from our midst, our gratitude should cling around his memory, mingling with our regrets.

D. BAPTIE.

LONDON ACADEMY OF MUSIC.

We subjoin the programme of music performed at the Annual Grand Concert of the professional students, at St James's Hall, on Thursday afternoon, June 3:—

PART I.—Solo with Chorus, "Praise the Lord" (Mendelssohn)—Miss Cecilia Fuller (gold medallist); Concerto in E flat, first movement (Beethoven)—pianoforte, Miss Deacon (gold medallist); Air, "Love not the world," *The Light of the World* (Sullivan)—Miss Ellen Marchant; Serenade, pianoforte and orchestra (Mendelssohn)—pianoforte, Miss Ada Holman (silver medallist); Concerto (De Beriot)—Miss Dunbar Perkins (gold medallist); Air, "Regnava nel silenzio" (Donizetti)—Miss Cecilia Fuller (gold medallist); Rondo, *Retour de Londres* (Hummel)—pianoforte, Miss Louis (gold medallist and prize scholar); Air, "Deh vieni," *Figaro* (Mozart)—Miss M. Turner (medallist); Concerto in B minor, "Finale," first movement (Hummel)—pianoforte, Miss Greenop (gold medallist); Air with Chorus, "Bell raggio" (Rossini)—Miss Carreras (silver medallist).

PART II.—Fantasia Hungarian, pianoforte and orchestra (Liszt)—pianoforte, Miss Nellie Chaplin (gold medallist); Air, "Grazie Clementi Dei," *Il Crociato* (Mercadante)—Miss Amy Dicksee (silver medallist); Air, "Casta Diva" (Bellini)—Miss Brooks (medallist); Song, "Revenge, Timotheus cries!" (Handel)—Mr Burgon (prize scholar); Fantasia Impromptu, in C sharp minor (Chopin)—Miss Florence Waud (medallist); "Fantasia Hungarian" (Liszt)—Miss Okey (medallist and prize scholar); Moto continuo (Weber)—Miss Kate Griffiths (gold medallist); Air, "Pensa al patria" (Rossini)—Miss Marchant (gold medallist); Concerto, first movement (Rode)—violin, Miss A. Dinelli (prize scholar); Trio, "Le faccio un inchino" (Cimarosa)—Miss Cecilia Fuller, Miss Carreras, and Miss Amy Dicksee.

Miss Cecilia Fuller and Miss Carreras are pupils of Signor Garcia; Miss Brooks and Miss Ellen Marchant, of Signor Schira; Miss Amy Dicksee and Miss M. Turner, of Signor Traventi; Mr W. Burgon, of Signor G. Garcia; Miss Dunbar Perkins and Miss A. Dinelli, of Herr Pollitzer; and Miss Deacon, Miss Chaplin, Miss Louis, Miss Greenop, Miss Kate Griffiths, Miss Okey, Miss Waud, and Miss Ada Holman, of Dr Wyld.

(From the "Echo.")

The annual summer concert by the professional students of the above institution took place in St James's Hall last week, and fully maintained the prestige of the institution. An orchestra composed of wind and stringed instruments (some of the performers on which were lady students) was directed by the principal, Dr Wyld, and the raised platform was occupied by many aspirants for musical honours, whose white dresses and light blue sashes produced a pleasing *coup d'œil*. Most of the performers were gold medallists, so that the occasion was one which put to a test the claims of those upon whom honours had been conferred; whilst some, having *débüté* at the Crystal Palace, Covent Garden, and other concerts, had to justify their previous introduction to the musical world. Amongst the latter were the pianists—Misses Deacon, Chaplin, Ada Holman, and Florence Waud (pupils of Dr Wyld); the vocalists—Miss Cecilia Fuller, Miss Marchant, and Mr Burgon (pupils of Signor Garcia and Signor Schira); the violinist—Miss Dunbar Perkins (pupil of Herr Pollitzer). Among the decorated, with equal and less confirmed professional objects in view, might be named the talented vocalist, Miss Brooks; those clever young singers, Misses Carreras, Amy Dicksee, and M. Turner (pupil of Signor Traventi); the no less clever pianists, Misses Kate Griffiths, M. Okey, Louis, and Greenop; and that precocious phenomenon on the violin, Miss Adelina Dinelli. The programme comprised concertos by Beethoven, Mendelssohn, Hummel, De Beriot, and Rode, as well as Liszt's "Hungarian Fantasia" for pianoforte and orchestra, the brilliant rendering of which, by Miss Chaplin, was a feature in the concert. Some pianoforte pieces were also included, one of which, the *Fantaisie Impromptu* by Chopin, in C sharp minor, served to display to advantage the charming touch and style of Miss Florence Waud. The vocal music was selected from the works of the renowned Italian *maestri*, and the executive skill shown by Misses Cecilia Fuller, Brooks, Carreras, and Marchant, in "Regnava nel silenzio," "Casta diva," "Bel raggio," and "Pensa al patria," was as much admired as the fine quality of their voices. Handel's "Revenge, Timotheus cries" was also included, and enabled Mr Burgon to account for the success he achieved on the occasion of his *début* at the Covent Garden Concerts.

GOUNOD'S ROMEO AND JULIET.

(To the Editor of the "Musical World.")

SIR,—Can you afford me space for a growl in your columns about Gounod's *Romeo e Giulietta*? I went to the Royal Italian Opera last week to hear it, and was much vexed to find that the gem of the whole work, the Epithalamium in the fourth act, with the preceding march, was omitted. This movement, if sung, should be as popular as the quartet in *Rigoletto*. Without it the musical interest falls off towards the end. I enclose my card.

June 9.

A DISAPPOINTED OPERAGOER.

[Ask Signor Vianesi, and you will be sure to get no answer, because he did not conduct the performance. Ask Signor Bevnigani, and you will be sure to get no answer, because he did. Ask M. Gounod, and he will answer—"Apply to *Fra Angelo*, who knows everything about nothing and nothing about everything."—*Q. Beard.*

PHILHARMONIC SOCIETY.—In a recent notice of the Richter Concerts we pointed out that, if it had been desired to produce a work really representative of English music, the choice of the managers should have fallen, not upon Mr Hubert Parry's concerto, but upon Professor Macfarren's overture to *St John the Baptist*. It is satisfactory to know that the Philharmonic Society, rising to the level of its duties, as soon as possible vindicated the worth of the overture by including it in the programme of the concert given last night. On various occasions we expressed, regarding this work, an opinion that it belongs to the highest examples of its class, and now we eagerly seize the opportunity of doing so again with added emphasis. The overture is a masterpiece, and more—it is an inspiration. Connoisseurs can always feel, if not intellectually discern, the difference between a mere production of art and that which, coming direct from the innermost spirit, are only shapes. Professor Macfarren's overture belongs to the second category. It is spontaneous in its nature and masterly in its form. It excites sympathy, and extorts admiration. There is not a dull bar in it, and the whole is governed by the feeling of a poet, and wrought by the hand of a consummate musician. This is high praise, and high praise is intended because no other would be adequate. We should honour the English master who has given us a thing so worthy, doing each in his measure homage akin to that which the Philharmonic Society paid by presenting the overture for approval. The judgment that included Beethoven's concerto in E flat and C minor symphony in last night's programme may be commended, at any rate, for permitting a comparison between the performance of those works by our foremost English society and their recent execution at the Richter Concerts. The theme is fertile, and probably some conclusions were gathered from it by thoughtful amateurs. But our present business is simply to state that, if the general rendering of the two great compositions did not rise above, neither did it fall below, what is now the Philharmonic standard. Both concerto and symphony were played in a style long familiar to the society's patrons, and with which they are apparently content. The solo pianist was Herr Xaver Scharwenka, whose very considerable powers were exhibited in Beethoven's music under the most fascinating conditions. Herr Scharwenka is, doubtless, a great virtuoso. His command of the key-board seems as nearly perfect as possible, and his style recommends itself by brilliancy and expression. But we do not so clearly see that he possesses the qualities—above and beyond those of a virtuoso—which Beethoven's concerto in E flat demands. Such music requires a poet as well as a player, and a heart to feel as well as fingers to execute. Wherefore, when the mere virtuoso takes it in hand, the obvious reflection follows that he had better limit himself to works with which the higher endowments of an artist have less to do. We do not say that Herr Scharwenka is a mere virtuoso. The remark would be unjust; but, at the same time, his "reading" of the concerto was less conspicuous for merit than his execution of the passages. Mendelssohn's overture, *The Isles of Fingal*, closed the first part of the concert, the second ending with Spohr's *Der Alchymist*. In Mendelssohn's beautiful effusion the orchestra was heard to unwonted advantage. Something of the poetry of the subject came out in the performance, and Mr Cusins may be congratulated upon a marked success. Miss Mary Davies sang Handel's "Farewell, ye limpid streams" with true and charming expression; and Mr A. L. Oswald, as substitute for Mr Walter Bolton, gave Meyerbeer's "Sei vindicata assai" in pleasing style.

—D.T.

MR CHARLES HALLÉ'S Pianoforte Recitals.

MR CHARLES HALLÉ has the honour to announce that his TWENTIETH SERIES OF PIANOFORTE RECITALS will take place, in ST JAMES'S HALL, on the following Afternoons:—

FRIDAY, JUNE 18.

FRIDAY, JULY 2.

THURSDAY, JUNE 24.

The programmes will again consist of Concerted Music and Pianoforte Solos, one new by at least being introduced at every concert, and the co-operation has been secured of M^{me} Norman-Néruda (first violin), Herr L. Ries (second violin), Herr L. Straus (viola), Herr Franz Néruda (violinello), and other eminent artists.

Each Recital will occupy two hours in performance, commencing at Three o'clock and ending at Five p.m. The customary Analytical Notices will accompany the programmes.

PROGRAMME OF SIXTH RECITAL.

FRIDAY AFTERNOON, JUNE 18.

QUINTET, in A, Op. 75, for pianoforte, two violins, viola, and violoncello (first time)—Mr CHARLES HALLÉ, M^{me} NORMAN-NÉRUDA, HERR L. RIES, HERR STRAUS, and HERR FRANZ NÉRUDA ... *Kiel.*
PREAMBULUM, AIR, PASSEPIED, and GIGUE, in G major and E minor, for pianoforte—Mr CHARLES HALLÉ ... *Bach.*
GRAND SOYATA, in D minor, Op. 121, for pianoforte and violin—Mr CHARLES HALLÉ and M^{me} NORMAN-NÉRUDA ... *Schumann.*
QUARTET, in E flat, Op. 38, for pianoforte, violin, viola, and violoncello—Mr CHARLES HALLÉ, M^{me} NORMAN-NÉRUDA, HERR STRAUS, and HERR FRANZ NÉRUDA ... *Rheinberger.*

PRICES OF ADMISSION.

Sofa Stalls (numbered and reserved), for the Series	... £2 2 0
Single Tickets	... 0 7 0
Balcony, for the Series	... 1 1 0
Single Tickets	... 0 3 0
Area	... 0 1 0

Subscriptions and Tickets at Chappell & Co.'s, 50, New Bond Street; Stanley Lucas, Weber & Co.'s, 81, New Bond Street; Mitchell's, 33, Old Bond Street; Olivier's, 38, Old Bond Street; Keith, Prowse & Co.'s, 48, Cheapside; Hays's, Royal Exchange Buildings; Austin's Ticket Office, 28, Piccadilly; and by Mr CHARLES HALLÉ, 11, Mansfield Street, Cavendish Square.

MADAME MONTIGNY - RÉMAURY

Begs to announce her ARRIVAL in London.

All communications to be addressed to her, care of Messrs ERARD, GREAT MARLBOROUGH STREET, REGENT STREET.

DEATH.

On June the 7th at 33, Grafton-road, Kentish-town, aged 75, EDWARD BAILEY, for 48 years a respected *employé* in the firm of Messrs John Broadwood and Sons, 33, Great Pulteney-street, Golden-square.

TO CORRESPONDENTS.

FIAMETTE FAUSTINE.—Just the opposite. The article referred to by our dazzling correspondent stated simply that "Mad. Patti's Dinorah maintained its supremacy, both as regards musical and dramatic requirements, as a performance absolutely perfect." Our dazzling correspondent should read Boccaccio, where she will see herself reflected as it were in a mirror—*pulchritubinous*. Not the *Decameron*, nor the *Genealogia de gli Dei*, but *Fiametta*.

POLKAW.—Too late for this week's impression.

DR SWEET.—Adah and Zillah.

CAPTAIN BORE.—Your letter was no sooner read than basketed. Aspersions of private character are not suited to the pages of the *Musical World*.

SIG. CAMPANINI has returned to London, and is to make his first appearance on Monday, as Alfredo in *La Traviata*, with M^{lle} Lilli Lehmann as his Violetta.

HERR REICHERS, the celebrated Berlin violin-maker, has just brought over to England a first-class "Straduarus." We understand that this instrument will be used next Wednesday night by Herr Emil Mahr, at the concert to be given in the Royal Academy Concert-room, by Herr Max Laister.

MR CHARLES HALLÉ goes on introducing interesting novelties at his Pianoforte Recitals. At the third he brought forward a quintet in C, for piano and stringed instruments, by Rheinberger; at the fourth a trio in E minor by Mr C. Hubert Parry; and at the fifth Schumann's third sonata for pianoforte alone, in F minor, Op. 14, all for the first time. For more than one reason the sonata of Schumann was highly interesting, and Mr Hallé will doubtless play it at the Popular Concerts.

NOTE.

In the next number of the *Musical World* a general article on recent concerts will appear.

TO ADVERTISERS.—The Office of the *MUSICAL WORLD* is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, JUNE 12, 1880.

University of Cambridge.

PRELIMINARY EXAMINATION FOR THE DEGREE OF MUS. B., AND SPECIAL MUSICAL EXAMINATION FOR THE DEGREE OF B.A.

June 3 and 4, 1880.

THE Examiners were:—

J. R. STERNDALÉ BENNETT, M.A.

G. M. GARRETT, Mus. D., M.A.

THE PROFESSOR OF MUSIC.

The following candidates were examined and approved:—

CLASS I. (in order of merit).

R. H. Turner Corpus

C. W. Pearce Non Coll.

C. W. Fisher St. John's

R. Dunstan Non Coll.

H. W. Wareing Non Coll.

CLASS II. (in alphabetical order).

H. W. Carpenter, M.A. St. Peter's

A. E. Hunter, B.A. Jesus

J. T. Lightwood Non Coll.

Morgan Queen's

Slater Sidney

W. T. Southward, M.A. St Catherine's

Tindall Corpus

** The examination papers will appear in our next impression.—W. D. D.

DR AND MRS OTTO BEARD

At Home

On alternate Wednesdays during the month of July
3 to 6 o'clock a m

CONVERSAZIONI

Subjects

JULY 3—The Coloptera

JULY 17—Drains

JULY 31—Household Pests

** FRIENDS ARE URGED TO BE PUNCTUAL

Tudcaster Villa

TO DEAN HOUGH.

DEAR HOUGH,—The other day I cast my eye over Swinburne's last production—

Songs of the Spring Tides.

Really, I think it's almost time Victor Hans d'Island dropped him a short line of acknowledgment. Don't you? SYPHAX.

Crotchet Castle.

Theodore Thomas, the famous Trans-Atlantic *chef d'orchestre*, the Hans Richter of the United States, has arrived in London. He was present at the eighth Richter Concert, in St James's Hall, on Thursday night.

MAD. CHRISTINE NILSSON is said to be diligently studying the part of Semiramide, a fact which must greatly satisfy her legions of admirers, who, anxiously awaiting her appearance in some new character, were much chagrined that the promised *Armida* of Gluck was not brought out last year. (Whoever thought it would be produced must have been more or less of an innocent.—DU BLIDGE.)

AMONG the events of the last fortnight Mad. Montigny-Rémaury's superb execution of the *concertstück* of Weber at the most recent of Mr Ganz's concerts stood conspicuous. A record of it should be written in letters of gold.

OCCASIONAL NOTES.

M. CHARLES LAMOUREUX, recent *chef d'orchestre* at the new grand Opera in Paris, and the most strenuous promoter of Handel's music among his compatriots, has come to London expressly for the Handel Festival. Such a visitor should be made an honoured guest by those among us who respect the cause he advocates with rare talent and indefatigable zeal.

From Sig. Paloschi's *Annuario*, a most valuable book of reference, we learn that Mozart began his professional career when he was 12; Weber and Carafa, when they were 14; Galuppi and Zingarelli brought out their first operas when 16; Generali, Pacini, Petrella, Lauro Rossi, and Canogni, theirs at 17; Giuseppe Mosca, Rossini, Luigi Ricci, and Francesco Schira, at 18; F. Campana, Michael Costa, and F. Mabellini, at 19; Boieldieu, Handel, Méhul, Cherubini, Salieri, Vincenzo Fioravanti, E. Usiglio, and Donizetti, at 20; Scarlatti, Paër, Mazucato, Valentino Fioravanti, Raimondi, Meyerbeer, and Ponchielli, at 21. Paisiello, Luigi Mosca, Spontini, Conti, Bellini, De Gioia, Gomes, and Pedrotti, followed suit at 22; Jomelli, Sarti, Cimarosa, Morlacchi, Pavesi, Coppola, Traetta, Jacopo Foroni, and R. Wagner, at 23; Pergolesi, Sacchini, Grétry, Hérold, Vaccai, and Marchetti, at 24; Mercadante, Portogallo, Leo, Coccia, and Bottesini were 25 when they produced their first dramatic work; Piccini, Adam, F. Ricci, Boito, Peri, Thomas, and Verdi, 26; Flotow was 27; Gluck and Halévy, 28; Nicolai, was 29; Monsigny, De Ferrari, Apolloni, and Anber were 30; Mayr was 31; Nini and Glinka were 32; Gounod was 33; Lulli, 39; Félicien David, 41; Pissuti, 44; Tritto and Goldmark were 45; and Rameau was 50.



[Purcell, Arne, Bishop, Barnett, Loder, Hatton, Hook-O'Rourke, Balfé, Wallace, Macfarren, Benedict, Poniatowski, the Duke of Saxe-Coburg, the late King of Holland, Haydn, Cowen, Mendelssohn, and Beethoven wrote no operas, though Campana, Marchetti, and Canogni did, Bizet (though a Frenchman) didn't, and Mr Ap' Mutton (*thunder and lightning from Aldeboran*) composed his first opera, entitled *Floshilde* (*terrific storm from Aldeboran, castles fall, pigs perish, and mountains are risen*), at the age of three (hours), 11,006 years and a half b. Adam (not Adolph).—DR BLIDGE.]

SARAH (FROU-FROU) BERNHARDT.

It is the fate of Mme Sarah Bernhardt to reproduce and not to create; consequently her most finished and sensitive art is exposed to the fiery furnace of comparison. Having only just exhausted the contrast between herself and Rachel, she now runs the gauntlet amidst a host of admirers of Aimée Desclée, impersonating the modern *Frou-Frou*, with all the recollections and memories of one of the most extraordinary and gifted actresses who have astonished the world for a short instant, sparkled and disappeared like the meteors described by Béranger. The public at large seldom reflects what an ordeal this is or how tremendous the responsibility. Who ever dreamed of comparing Rachel with Desclée? and yet Sarah Bernhardt is contrasted with both. Out of this second trial of strength the living "Frou-Frou" comes with flying colours, and, whatever may be the opinion concerning the earlier and opening scenes, that if taken in the true spirit give a suggestion and tone to the personation that can never be effaced, the great struggle between the two sisters, striking the first strong dramatic chord, produced such an effect upon the audience, and was so entirely admirable, that Mme Bernhardt was called before the curtain no less than three times—an unusual compliment, but one inevitable under the excitement created by this white heat of concentrated passion. In no scene has this actress so thoroughly moved her audience as when, irritated, baffled, and intemperate, the guilty Frou-Frou turns round upon the sister who has protected her, and overwhelms her with sarcasm and scorn. To the three divisions of the character of Frou-Frou—its frivolity, passion, and pathos—we hope to return, in order to do justice to what is so thoughtful and clever without weakening its effect with purposeless contrasts. To efface the memory of the Frou-Frou of Aimée Desclée, created at the

Gymnase so late as 1869, would be impossible; but it would be equally ungenerous to cast any slur on the white passion of Sarah Bernhardt, or that moaning death-note that closed the play with genuine tears.—C. S.

CONCERTS.

MISS ELEANOR BURNETT'S CONCERT.—At Steinway Hall, on the afternoon of the 22nd, Miss Eleanor Burnett's charming concert drew together an appreciative audience. The programme was skilfully arranged to include music at once intrinsic and attractive. Miss Agnes Zimmermann and Herr Ludwig Straus performed Schubert's duet for violin and piano, *Rondeau brillant*, Op. 70, in B minor. Chopin's *Nocturne in B flat*, and Hiller's caprice, "*March of the Elves*" (*Midsummer Night's Dream*), being also exquisitely played by the distinguished pianist and musician. Gounod's "*The Worker*," and Cowen's "*Spinning*," by Miss Anna Williams; Tosti's "*For Ever*," and Blumenthal's "*My Queen*," by Mr Percy Blandford, were well given; and Mr Theo Marzials (both writer and singer) was equally successful in his own clever song "*The Garland*," and Gounod's "*The fountain mingles with river*." The fair *beneficiaire*, who possesses a contralto voice of charming quality, well cultivated, selected Rossini's "*Di Tanti palpiti*;" German song by Lassen and Jensen; with Pissuti's "*The Arrow and the Song*," as examples of her command of different styles, and was rewarded at each appearance with well-merited applause. Campana's duet "*Una Sera d'Amore*," sung by Miss Burnett and Mr Blandford, accompanied by the composer; and part music by Mr Edward Plater's Glee Union completed the agreeable music of the afternoon. Miss Carmichael conducted with great ability.—*Public Opinion* (May 29).

THE annual concert of Mr W. Kuhe takes place this afternoon with a highly attractive programme. The locality is changed from Floral Hall to Royal Albert Hall; the leading artists of the Royal Italian Opera are to take part as usual, and extra prominence is to be given to instrumental music. The singers are Mesdames Patti, Albani, and Scalchi; MM. Nicolini, De Reszké, Ciampi, and Lassalle. Solos will be played by M. Musin (violin), Herr Sigmund Bürger (violin), M. Saint-Saëns (organ), and Mr Kuhe (piano). Mr Gye's orchestra is not only to accompany the vocal music, but, in conjunction with the band of the Grenadier Guards, to contribute overtures, marches, &c.

HERR OTTO BOOTH'S fifth violin recital took place on Saturday, June 5th, at 13, Berners Street. Mr Booth's selection on this occasion consisted of De Beriot's Concerto in E, Op. 44, "*La Melancholie*" (Frume), "*Canzona*" (Raff), "*Wienlied*" (Hauser), "*Marcia Funebre*" (Otto Booth), "*Duetto*" (Leonard), and "*Hungarian Dances*" (Brahms and Joachim). Miss Elena Vere greatly pleased by her rendering of Cowen's "*Never again*," Liszt's "*Du bist wie eine Blume*," and Otto Booth's setting of Tennyson's "*Break, break*"; Mr Fulkerson contributing the last-named composer's song, "*Courtship*," and Millard's "*Dearest, dear little heart*." The various pieces were much appreciated by a select and numerous audience.

ST GEORGE'S HALL, LIVERPOOL.

Programmes of Organ Recitals by Mr W. T. Best.

THURSDAY EVENING, JUNE 10th:—

Organ Sonata, A minor	...	J. A. Van Eyken.
Romance sans Paroles, from the Second Series of Organ Pieces	...	Alex. Guilmant.
Bourrée from the Seventh Organ Concerto	...	Handel.
Allegretto, Trois Canons, No. 2	...	Th. Salomé.
Andante in E flat, Six Concert Pieces, No. 5	...	W. T. Best.
Overture, <i>Rosamunde</i>	...	F. Schubert.

SATURDAY AFTERNOON, JUNE 12th:—

Organ Sonata, E flat major	...	Christian Fink.
Prelude, "The Descent of the Holy Grail" (<i>Lohengrin</i>)	...	R. Wagner.
Allegro Moderato, Trois Canons, No. 3	...	Th. Salomé.
Fugue in E minor, from the Fourth Suite de Pièces	...	Handel.
Chaconne, from the Fourth Violin Sonata	...	Bach.
Finale, Allegro con brio, Series of Organ Pieces, No. 24	...	W. T. Best.

A farewell performance of the *Odysseus*, with accompaniment of two grand pianos, is to be given in honour of Max Bruch, prior to his departure from Berlin—admission limited to the members of Stern's Vocal Association.

SCRAPS FROM PARIS.

At the Grand Opera, the ballet of *Sylvia*, with its charming music slightly touched up for the occasion by M. Léo Delibes, has been revived, Mlle Rita Sangalli making her re-appearance, after a considerable absence, in her original part. In her case, absence would, indeed, seem to make the heart grow fonder. She was applauded even more, if possible, than ever. What with her dancing and the charming score, the revival has proved a trump card. The receipts of the second performance were 19,000 frs.—A new Valentina, Mad. Montalba, has made her *début* in *Les Huguenots*. Though extremely nervous on the first night, she produced a favourable impression, which, when more mistress of her resources, she strengthened at a second performance.—In order to vary his somewhat limited repertory, M. Vaucorbeil resolved to give a series of Historical Concerts, but the series will probably not be a long one. The realisation of his project has cost him a vast deal of money and trouble, with little prospect of an adequate return. A considerable sum was spent in re-arranging the stage, with the sole result of proving the bad acoustic qualities of M. Ch. Garnier's brilliant house, and the experiment was abandoned as a bad job, the gentlemen of the orchestra re-occupying their usual places. The programme of the first concert included pieces from Lulli's *Alceste* (1674); Rameau's *Fêtes d'Hébé* (1730); Gluck's *Iphigénie en Tauride* (1770); Grétry's *Anacréon* (1797); and Rossini's *Moïse* (1827). The second part of the concert was devoted entirely to *La Vierge*, a sacred legend in four parts, words by M. Grandmougin, music by M. J. Massenet, the four parts being entitled, respectively: "L'Annonciation," "Les Noces de Cana," "Le Calvaire," and "L'Assomption." Though the merits of the new work were duly appreciated, the general opinion is that a theatre is not the place for music of this description, and the public were much more interested in the mundane compositions which preceded. If this was evident at the first concert, it was still more so at the second, and the chances are that M. Vaucorbeil will quietly and quickly return to his ordinary class of entertainment and hurry on the production of *Le Comte Ory*, which has been in preparation for a considerable period. Another work now in rehearsal is *Guillaume Tell*, in which Mlle Edith Ploux will make her *début* as Jenny.

M. Carvalho has been doing well at the Opéra-Comique. The returns for April were 175,000 francs, and subsequent receipts were to match. The first twenty-five performances of *Jean de Nivelle* brought in some 200,000 francs. On the other hand, M. Carvalho's expenses are very heavy, no less than 120,000 francs a month, irrespective of authors' fees and the *droit des pauvres* as well as the outlay for new works and revival of old ones, such as *Le Domino Noir*, for instance, which has been got up and put upon the stage with the greatest care, with unbounded liberality, and with a pious restitution of the original text and the original score. Mlle Isaac especially distinguished herself as Angèle, the character "created" by Mad. Damoreau in 1831. This young lady, who has been gradually becoming more and more popular, never appeared to greater advantage. The representatives of the other personages, also, were entitled to high praise.—A new one-act comic opera, *La Fée*, words by M. Octave Feuillet, music by M. Hémery, organist at Saint-Lô, is in rehearsal, so is *Le Signal*, by MM. Dubreuil and Pujot; and *L'Amour Médecin*, by MM. Poise and Monselet. *Galante Aventure*, three acts, book by MM. Armand Silvestre and Louis Davyl, music by M. Ernest Guiraud, will be the first novelty next winter. It will be succeeded by *Les Contes d'Hoffmann*, by MM. Jules Barbier and Jacques Offenbach, and then will come probably an opera as yet to be written by M. Léo Delibes. The book, by MM. Gondinet and Gille, for its principal personage the well-known Jacques Callot, the great delineator of Bohemianism.—Mad. Engalli has left the company, and will soon start, if she has not already started, for Moscow. Mad. Sholgi, who succeeded her as Méla in *Paul et Virginie* at the Théâtre-Lyrique, is engaged in her place.

Great importance is attached in official circles to the agreements binding the managers of the subsidized theatres to give a certain number of performances gratis or at reduced prices, and MM. Vaucorbeil and Carvalho were, with others, their colleagues, requested to come to a definite understanding on the subject with the sub-committee of the Fine Art Budget. M. Vaucorbeil observed that M. Halanzier realized large profits from the

Universal Exhibition; but, that, as regarded himself, the augmentation of authors' rights cost him an additional sum of 42,000 francs annually; that he had already laid out 90,000 francs in repairing scenery and other plant; that by his new agreement he is obliged to have from 200,000 to 300,000 francs' worth of new scenery every year; that artists' salaries are considerably higher than they used to be; and that consequently he is in not nearly so good a position as his predecessor, M. Halanzier. For these reasons, he strongly objected to reduced prices and preferred gratuitous performances, if the Municipality would make such a reduction in the price of gas as would cover the expense of the performances. M. Carvalho expressed his readiness to organize cheap performances on certain conditions, one of those conditions being permission to close his theatre in July and August. Some days subsequently he forwarded the Sub-Committee a list of the prices he proposed charging at such performances, of which there were to be 10 every year and which were to take place on a Monday. The prices were for different parts of the house, 3 frs.; 2 frs. 50 c.; 2 frs.; 1 fr. 50 c.; and 50 c. With this tariff, every performance might produce a maximum of 2,000 frs., which, putting the nightly expenses at 4,500 frs., would leave on the ten performances a deficit of 25,000 frs. It was as a set-off against this that he demanded the authorization to close the theatre during the two hot months. His terms having been accepted, M. Carvalho lost no time in executing his part of the contract, and, on the Monday preceding the secession of Mme Engalli, gave a cheap performance of *Jean de Nivelle*, which never went better. He closes on the 1st July, and most of the members of his company have accepted engagements in the provinces or abroad for two months, and the members of the chorus will receive half salaries.

Repeating his experiment of last year, M. Leroy, the tenor-manager, has opened the Théâtre du Château-d'Eau with *Sij'tais roi*. This is to be followed by *Le Bijou perdu* and *La Panchonnette*. He has got together a good working company and deserves to succeed.

The Fine Art Sub-Committee's report has, after considerable discussion, been adopted by the General Committee, and will be laid before the Chamber. It proposes to maintain the annual grants made to the Opera and the Opéra-Comique: 800,000 and 300,000 francs respectively. A sum of 10,000 francs is set down for the installation of the library of the Opera in the pavilion originally destined for the "head of the state," i.e., Napoleon III. The collection of models of scenery which figured in the Exhibition of 1878 will be added to the library and the whole open to the public. The 20,000 francs for the Padeloup and the 10,000 for the Colonne Concerts are continued. A demand made by the Administration of Fine Arts for 50,000 francs to subsidize popular concerts and instrumental societies in the provinces was negatived. No mention is made in the report of the Théâtre-Lyrique, but M. Lamoureux is exerting himself to the utmost to obtain the re-establishment of that institution. In a communication addressed to the Under-Secretary of State for the Fine Arts, he asserts that such a theatre is indispensable for the progress of French art, the Grand Opera and the Opéra-Comique not sufficing. At the present moment, he says, Victor Massé, Saint-Saëns, Joncières, Salvayre, Guiraud, Massenet, Paladilhe, Lalo, Gounod, Delibes, Godard, Widor, and others, have in their portfolios unacted operas, which under existing circumstances, they cannot get produced. The sole remedy, he asserts, is the re-establishment of the Théâtre-Lyrique, but on a proper financial basis, that is: with an annual allowance of 600,000 francs from the State. To vote a smaller sum would be to throw it uselessly away and add another failure to the dreary list the Théâtre-Lyrique already numbers. M. Lamoureux is very enthusiastic and speaks with conviction. Whether he will gain over the Chamber to his views remains to be proved, but the fact is open to considerable doubt.

The "Festival" organised for the benefit of M. J. Padeloup at the Palais du Trocadéro was a grand affair. The huge building was crammed with an immense concourse, anxious to show how much they esteemed the founder of the Concerts Populaires, in honour of whom Mad. Fidès Devriès, who left so prematurely the Opera where she was so triumphant, and M. Alard, emerged from their retirement once more to delight the public as of old. The lady did not forget that it was under the kindly guidance of M. Padeloup that she made her *début* at the Théâtre-Lyrique, and

she was among the first to offer her services on the present occasion. Faure, too, so seldom, alas, now heard in Paris, was there, and at his best; so was M. Vergnet. M. Guilmant presided at Cavallé-Coll's magnificent organ, and held the vast audience enraptured by his mastery over the king of instruments. MM. Gounod, Reyer, Delibes, Godard, Guiraud, Joncières, and Lalo swelled the ranks of volunteers in the good cause, each conducting a composition of his own. To sum up in a few words: The Festival Padeloup was a great success, redounding to the credit of all concerned.

Writing to *Le Ménestrel*, a "Vieillard" says:

"Mad. Malibran was celebrated the moment she came out, and instantly proclaimed without a rival. I recollect that, one evening, having promised her services at a concert given by an artist in distress, she came late. On arriving, all out of breath, she excused herself by stating that she had had first to appear at a party given by the Duc d'Orléans (this was previous to July, 1830); after the concert she handed a small purse to the lady for whose benefit the concert was organised: 'My dear,' she said, 'this belongs to you, since I promised you my evening. It is what the Duc d'Orléans gave me.' The small purse was opened; it contained three hundred francs in gold! . . . Now-a-days, it is said, an Israelitish banker, who is not only rich, but liberal and charitable, gives Mad. Patti ten bank notes, of a thousand francs each, to sing at a party in his house. Artists must have greatly gone up in merit during the last fifty years, or money must have gone down very much in value."

Chopin's Monument in Père-Lachaise was erected in 1849 by a subscription among his friends. Those who undertook the care of it are dead, and an appeal has been made to the surviving friends and to the admirers of the Deceased for funds to ensure the preservation of his tomb. The Princess Marceline Czartoryski, the Baroness Nathaniel de Rothschild, Prince Ladislas Czartoryski, MM. C. Dubois, A. d'Eichtal, Franchomme, and Ch. Gavaud have formed themselves into a committee to receive subscriptions. The amount of each subscription is limited to 20 francs.—Mlle Krauss has been decorated with the Cross of Venezuela; she was already an "Officier d'Académie" here. She leaves for her yearly holiday on the 20th inst., first going to drink the waters at some springs in Styria, and proceed thence to visit her relatives in Vienna.—M. Victor Masse, the composer of *Paul et Virginie*, is busy at St Germain on his new score, *Cléopâtre*.—Mlle Marie Marimon has returned here from America. She refuses all engagements for the present, as she wishes to rest a little after her Transatlantic fatigues.—A petition is in course of signature to the Deputies of the Seine begging them to obtain a government grant for a Popular Opera.—Mad. Panseron has presented the Library of the Conservatory with a number of Italian scores, dating from the end of the eighteenth and the commencement of the nineteenth century. Besides scores by Jomelli, Sarti, Tarchi, Cimarosa, Martini, Porpora, and Scarlatti, the collection includes a book containing the part-chaunts formerly in use at the Sixtine Chapel. Another portion of the lady's gift is all the sacred music composed by her late husband.

VIENNA.—At the Imperial Operahouse Herr Riedel's two-act comic opera, *Der Ritterschlag*, achieved only a moderate success with the unbiassed public. The critic of the *Fremdenblatt* says: "Riedel has many friends in Vienna, and they exerted themselves in his favour, but the work will disappear more quickly than it came. The artists did all they could to make something out of it." A new tenor, Herr Ladislaus von Bodanyi (recently a member of the legal profession), was introduced to Mme Pauline Lucca, who, hearing him sing, was so pleased with his voice that she undertook to smooth away the difficulties usually besetting a novice's path. Herr Bodanyi went to Berlin when Mme Lucca was there, and sang to Herr von Hülsen on the stage of the Royal Operahouse. Herr von Hülsen, favourably impressed, informed the ex-jurist that he might rely upon an engagement at no distant date. Meanwhile, Herr Bodanyi sang before the manager of the Operahouse here and was engaged at once. To gain confidence and experience he will sing for a short time in the provinces.—Professor Rudolph Weinwurm, chorus-master of the Männergesangverein, has been named Musical Director of the University, resigning the appointment he now holds.—A two-act operetta, *Der Capitän Ahle röm*, by Joseph Hellmesberger, jun., has been produced at the Operetta Theatre, recently opened in the Prater. The young composer's first work, it augurs well for his future career.

SIR JOHN GOSS.

(From the "Musical Times.")

Ripe in years, and surrounded by respect and honour, John Goss died on Monday, the 10th ult. The hand of death had not been laid upon him without warning. For some considerable time his higher faculties had shown symptoms of gradual decline, and his state of health had been a constantly increasing source of solicitude to those near to him; but, as we all know, at such a time the love of those most closely bound to the slowly receding form seems to grow warmer and expand as it is the more needed and the more severely taxed. For those who are now saddened by his loss our sympathy is more demanded than if his removal had been more sudden. We must not look upon John Goss as one of those lucky human beings on whom special gifts are bestowed as if by a capricious fate or mere chance. His history undoubtedly adds one more instance to the long list of those in whom genius was hereditary. John Jeremiah Goss, uncle of Sir John Goss who was born in 1770, achieved a high reputation as a vocalist. He was a vicar-choral of St Paul's, a lay-vicar of Westminster Abbey, and a gentleman of the Chapel Royal. Various anecdotes tend to prove that he used his rich and sweet alto voice with the skill of a genuine artist. He died in 1817, and was buried in St Paul's Cathedral. Joseph Goss, the father of John Goss, was organist of Fareham, Hants. In that neighbourhood there still lingers a tradition of his natural ability, and it is probable he would have left his mark had he been placed in a more favourable sphere of labour. On December 27, 1800, his son John was born in Fareham, but, fortunately for him, he was elected a chorister of the Chapel Royal when eleven years of age. He thus had an early association with that literature of Church music which was afterwards to be enriched so nobly from his own pen. The education of chorister-boys in those days, even within the shadows of the palace of St James, was of a most happy-go-lucky description. On two days in each week a parochial schoolmaster (for some time the schoolmaster of St Martin's-in-the-Fields) attended the house in Adelphi Terrace, where the boys lived, and gave them an hour and a half's instruction. These days were appropriately termed "slate days," because the rudiments of arithmetic occupied the greater part of the time. This constituted for a considerable period the only training in *litteris humanioribus* of the young gentlemen of His Majesty's Chapel Royal. Nor does it seem that musical instruction, outside the usual routine work of learning necessary anthems and canticles, was more liberally bestowed, for on one occasion the youngest John Goss bought out of his hardly saved pocket-money a copy of a set of Handel's organ concertos (Walsh's Pianoforte Edition). Whilst walking across the school-room one day with the book under his arm, he met his music-master (whose name had better not be here given). The master accosted him, "What have you under your arm?" "If you please, sir," said little Goss, trembling, "its only Handel's organ concertos, and I thought I should like to learn to play them." "Oh! only Handel's concertos," replied the master; "and pray, sir, did you come here to learn to play or to sing?" "To sing, sir," said Goss, utterly disconcerted. The master then seized the book, and crowned his argument by hitting the boy on the head with it. Poor Goss never again saw his beloved book! But his true genius successfully struggled against such adverse conditions and surroundings, and he managed to seek and find for himself the opportunities for study which others denied him. That the results were good is proved by a manuscript sonnet still preserved, dated July 18, 1816, "In a deep sequestered grove," composed at Poole, in Dorset. It is evidently the work of a young and unpractised hand, but it is rich in promise, and must doubtless have been an interesting memento to its author, or he would not have allowed the copy to remain amongst the few unpublished autographs which survive him. About this time he had certainly a leaning towards the stage, for a "Negro Song," for three voices, and scored for a small band (strings, flutes, oboes, clarionets, and two horns), is dated 1819, and probably formed a contribution to some drama. Later still, in 1827, he most likely composed the music to the play, *The Serjeant's Wife*, although the overture only exists in his own hand-writing, and there is reason to believe his name was never publicly attached to the work. He was now organist of the new church, St Luke, Chelsea, to which post he had been appointed after a competition on December 24, 1824. In the previous year (1823) his diary records that he had written a canon, 4 in 2, "Who can tell how oft," and also a canon, 6 in 3, "I will always give thanks," and four glees, "What is life?" (three voices), "Sweet Rose" (four voices), "Unless with my Amanda," and "O Summer," and an anthem, "Forsake me not," still in manuscript. In the same year in which he was appointed organist at Chelsea he wrote a canon, 4 in 2, to

* The writer would not have ventured to tell this story at such a time had he not heard it from Sir John Goss's own lips.

the words "Cantate Domine" (see *Harmonicon*, vol. ii., p. 228). He soon, however, tried his hand at higher productions, for in 1825 an "Overture in F minor" was rehearsed by the Philharmonic Society, and eventually (in 1827) performed at one of their concerts with so much success that it was again given to the public at the British Concerts in 1835. Goss was evidently at this period of his life devoting much of his attention to orchestral writing, for in the same year in which his Overture in F minor was performed by the Philharmonic Society he composed an Overture in E flat. Of the two, that in F minor is decidedly the better; but both are full of graceful phrases, sometimes skilfully handled, although it is probable that neither of them would satisfy the cravings of our modern advanced school. They must have made a very good impression at the time, because a few years later the Philharmonic Society gave Goss every inducement to write more orchestral music, as the following letter, dated January 9, 1833, testifies:—

"Sir,—Agreeably to a resolution passed at a General Meeting of the Philharmonic Society, I am instructed to offer you a third portion of one hundred guineas, namely, the sum of thirty-five pounds, for an instrumental composition which shall be the property of the Society for two years from the time of its delivery, after which the copyright shall revert to you, the Society reserving to themselves the privilege of performing it at all times, and with the understanding that you shall be allowed to publish any arrangement of it as soon as you may think proper after its first performance at their Concert.—I am, Sir, your obedient servant, W. WATTS, Secretary."

This liberal and certainly complimentary proposal does credit to the Philharmonic Society at that time, but it does not appear to have had the desired effect of drawing Goss' talents into the channel of instrumental music. It is more than probable that he already began to feel that his real strength would show itself more as a writer of vocal works. The success of his glee "There is beauty on the mountain," which was composed in the same year as the F minor Overture (1825), must have been a strong confirmation of his views on this subject, for it certainly ranks in the first class of compositions of this style—a remark which he himself would not have ventured to have made with regard to his overtures. But the usual routine of teaching, which was the more compulsory, as he was surrounded by young children (he had married Miss New when only twenty-one years of age, who now survives him), limited very much the number of works he turned out. His diary records that a *Requiem*, inscribed to the memory of the Duke of York, was composed in 1827; another *Requiem* in 1829, in honour of Shield, as also "Hallelujah," a canon for equal voices; and in 1833 the glees "Fanny of the Dale," "Ossian's Hymn to the Sun," and "The Holiday Gown." How much he owed to the influence of Attwood can only be fully appreciated when we consider the merits of the anthem, "Have mercy upon me," which gained the "Gresham Prize" in 1833 (and which he dedicated to his master, Attwood), placed side by side with those produced when this master's instruction had begun to bear fruit. Intimate friends of Goss know how much he cherished every memorial of his intercourse with that talented musician; indeed he never talked about him without considerable emotion. All those fine anthems, on which the lasting fame of Goss will stand, were composed after his appointment to the Organistship of St Paul's Cathedral, in 1838, on the death of Attwood. But we are again led to regret that Goss' active work as a teacher (especially of harmony, on which he wrote a well-known treatise in 1833)* should have placed such obstacles in his career as a composer. In 1842 he wrote the anthem "Blessed is the man," but after this no sacred composition of any importance seemed to have come from his pen until the year 1852, when at the request of Dean Milman he composed the plaintive and beautiful Dirge, and that noble anthem, "If we believe that Jesus died," for the funeral of the Duke of Wellington. The writer of this notice well remembers the scene when the work was rehearsed by a large and fine choir in the music-room, Store Street. When the last few bars *pianissimo* had died away, there was a profound silence for some time, so deeply had the hearts of all been touched by its truly devotional spirit. Then there gradually arose on all sides the warmest congratulation to the composer, it could hardly be termed *applause*, for it was something much more genuine and respectful.

(To be continued.)

GRATZ.—The original Austrian Ladies' Quartet have returned to this, their native place, after a concert tour of about a month in Holland and Westphalia. They intend visiting the same localities for a fresh tour in the autumn.

* He was one of the Professors of Harmony at the Royal Academy of Music.

John Hullah Speaks.

REPORT ON MUSICAL INSTRUCTION IN ELEMENTARY SCHOOLS ON THE CONTINENT.

(Continued from page 354.)

BELGIUM.

In the absence of Her Majesty's representative, Sir John Lumley, I was favoured by W. G. Sandford, Esq., with an introduction to the Minister of Public Instruction, who at once put me in communication with M. Maurice Van Lee, of the Education Department, and M. Auguste Bouillon, *Musical Inspector* in the schools of Brussels.

Accompanied by both these gentlemen I visited first the Ecole Communale (No 6) for girls. Here I heard three classes; the lowest taught the "accidence" of music by a school teacher, the two others by the musical instructress, Mdle Van der Hennel. The results of their teaching were very satisfactory. The lowest class had begun well, the second had made much progress, and the third (highest) was able to read as well as sing admirably, and showed themselves conversant with a fair amount of theory. In the Ecole Communale (No 1) for boys the results were even better. They sang, of course, many pieces already studied, and these with agreeable timbre and much taste. More than this, they read more and more difficult passages which I was incited by their instructor, M. Auguste Landa, to write, some of them in two parts, with a spirit and correctness of intonation that could hardly have been exceeded. In another class, taught also by M. Landa, at the Ecole Modèle (for boys), which I visited more than once, these results were equalled, if possible exceeded. The pupils showed an extensive and accurate acquaintance with musical theory, e.g., with the three forms of the minor scale, and sang well in time and tune what they had studied, and what they had not. *All the classes in this school sing from notes; the youngest children learn their songs so, none "by ear."*

In another Ecole Communale, for boys somewhat younger than those in the Ecole Modèle, the scholars read passages in two parts, at sight, and sang a number of part songs very well indeed; and in an Ecole Libre (No 4) a class under the direction of M. Defalgué did quite as well.

Not to trouble your Lordships with further details respecting these or other Belgian schools, I may say that in every one I visited the children, almost without exception, answered every theoretical question I put to them, sang the songs and other pieces they had studied sweetly, and read at sight every passage I wrote for them correctly, easily, and in many instances even with some style.

The elementary schools of the Continent, present three striking points of difference from those of Great Britain. (1.) The scholars remain longer in, and are more regular in their attendance on them, than with us. (2.) The amount of teaching force brought to bear upon them is greater than on ours. (3.) More power of attention and more eagerness to learn are generally exhibited by Continental than by English children.

A school time of from three to six years' duration, broken in upon by every conceivable accident, contrasted with one of from six to nine, scarcely ever interrupted, and classes of indefinite size contrasted with classes rarely exceeding 30 pupils, these are evils which an increased estimate of the value of education on the part both of parents and school managers may in process of time remove. Inferior power of attention and less eagerness to learn on the parts of children may also be increased through the same means. That there should be any greater inherent aptitude for this or that subject in Swiss, German, Dutch, or Belgian children than in English, I have seen nothing to induce me to believe. To speak only of my own art. Musical practice continued through many successive generations, as among the Bohemian people, may induce a more ready receptivity of musical impressions than among our own; and a more constant climate may do more for the production and development of sweeter and stronger voices. Dr Burney, whom I have already quoted, says, in reference to the Bohemian people, "upon the whole, however, these schools in which music is universally taught clearly prove that it is not from a partiality in nature that Bohemia abounds so much with musicians, for cultivation contributes greatly towards rendering the love and knowledge of music general in this country, and the Bohemians may as well be called a *learned* people, because they can read, or superior musicians because they can play upon instruments, since the study of both are equally made there essential parts of common education." I have had repeated opportunities of observing the first attempts of German children to imitate musical sounds, as of course of English. The mixture of aptitude and inaptitude is equally manifest in both. Some imitate correctly and even sweetly that which they hear; some not incorrectly, but coarsely and clumsily; while others emit sounds, or more properly make

noises, having no resemblance to those produced by their teacher nor, indeed, any relation to any given scale or system of sounds whatever. These last, left without instruction for a few years, become more and more difficult, eventually impossible, to teach, and remain through life members of that body, *large among every people*, who are said to have "neither voice nor ear," who never could be made to distinguish one tune, or even one note, from another, &c. Under cultivation even these may be made to attain, first, the consciousness of doing something wrong, then the desire and afterwards the power to do something in unison with those who are doing right, and eventually to attain that end independently and of their own knowledge. Of such people as these last there are as many in Germany and every other Continental country as in England. In a word, I believe that the so-called "natural" musical power of the English people is equal to that of the German or any other people.

If the greater musical fecundity of the German nation be adduced as evidence to the contrary, it must be borne in mind that this fecundity is of recent growth, and may in its turn prove to be but temporary. In the fifteenth and first years of the sixteenth century the Belgians, or Gallo-Belgians, were the music masters of all Europe, and music was more largely and thoroughly cultivated in their country than elsewhere. To them subsequently the Italians owe their long uncontested supremacy in the art. This in its turn has undoubtedly in more recent times been transferred to the Germans. But then it should be remembered that Germany, in the modern acceptation of the expression, comprises a vast extent of country and the so-called German people a vast variety of races. To the edification of modern German musical reputation not merely have Austria, Prussia, Bavaria, and Saxony contributed, but Bohemia, Poland, Hungary, Scandinavia, and even the Netherlands. That more musical culture is to be found in all these countries combined than in France, Italy, or Great Britain individually, is as certain as that the aggregate populations of the former are greater than the individual of the latter.

(To be continued.)

PROFESSOR MACFARREN ON THE LYRIC DRAMA.

At the last meeting for the season of the Musical Association, held on Monday at 27, Harley Street, Professor Macfarren lectured on "The Lyrical Drama." It was objected, he said, that as mankind do not sing their sentiments, a dramatic representation in music was highly artificial. But being artificial constituted it a work of art, and the province of art was to heighten, to embellish, and beautify the effects of nature. It was a happy augury for the future that the best authorities now seem to entertain this consideration of the drama, and that the greatest minds of the time were taking the possibilities of the drama into earnest consideration. The lecturer proceeded to summarize the history of dramatic musical composition, tracing it from the time of *Æschylus* on through the *Passion plays* to the Renaissance and modern operatic work. The modern opera first attained some degree of perfection at the end of the 17th century, under Lulli, who had a band of 24 violins appointed for him to teach, direct, and write for; and from a similar band having been instituted in the English Court might very probably have come, it was remarked, the lines of "Four-and-twenty Fiddlers all in a row." The King very frequently had performances of ballets, and Lulli was engaged to compose music for these. His ballets were extended into operas, and French operas showed their origin to this day in having more or less dancing combined with them. It was a remarkable fact that the first opera in England, Davenant's *Siege of Rhodes*, was produced in the time of the Commonwealth, and the first female performer on the stage took part in its representation. Purcell then wrote spoken dramas interspersed with music, and his music showed that he was capable of more complete work than the limitations of his time permitted. In place of stray songs, he might have written a complete lyrical drama. Reichardt Kaiser, who employed Handel in his orchestra, afterwards wrote operas. The art of the singer had greatly advanced, and as they had an execution of florid passages with a volubility which seems now almost incredible, because all but unattainable, the composer of opera had to insert pieces for vocal display rather than dramatic propriety. The opera became more conventional, and arias were divided into five classes, ranging from *aria cantabile* to *aria bravura*. It was a rule that each opera should have two specimens of each, that two of the same class should not go in succession, and that each act should have its proportion of the sum total. The dramatic action was thus a matter secondary to the exhibition of the five different qualifications of a singer, and the story of the drama was of minor importance to the vocal display. But in Handel and others of his time they found a power of dramatic characterization not previously, Professor Macfarren said, developed. There was a different class of music, form of verse, and idiom assigned to the

several personages in Handel's drama, and there was also at this time a new element of combining several personages with their characteristics in one composition. In *Acis and Galatea*, for instance, there was a trio where the two lovers uttered words of tenderness to one another, while Cyclops expressed his rage that *Acis* stood between him and the gratification of his love. Other instances of this simultaneous expression of different thoughts were mentioned, and the lecturer then spoke of the merits of oratorio. We might talk, he said, of the sublimity of oratorio, and so far as it was based on sublime subjects its expression of the subjects might be sublime, but the dramatic oratorio was capable of the sublimity which could be infused into the didactic oratorio, and it could at the same time have the quality of personification. It was to be regretted that this latter quality rarely occurred in the structure of oratorios, for where it did occur it gave a most valuable resource to the composer, and opened to him a great field for musical expression. In Handel, the character had the stagnant quality of singing asides, but not of addressing one another. Piccini, the rival of Gluck, extended the idea, and in his opera there were specimens of long-continued music during an action where the characters sometimes addressed one another, and sometimes sang their own sentiments aside, while others sang theirs. This particular element in dramatic musical composition was here brought to a very high standard, and it reached its highest development in the *finales* of Mozart's *Don Giovanni* and *Figaro*. The only possibility there seemed of musical genius exceeding these attainments was in the application of such resources to higher subjects—to a great tragic or a great religious subject. It was to be noticed that in these works of Mozart all the principles of musical construction were implicitly fulfilled; and while they illustrated the action, the music was in itself so complete and so perfect that were the words withdrawn, we should still be delighted by the sounds. In concluding, the lecturer alluded to a quality vaunted of late as the quality of one composer. The use of light motive, he remarked, might grow to an abuse. They must bear in mind a remark of a humorous journal on a recent performance of the kind, applying a Portuguese proverb—"Valhalla is paved with good motives." These motives were not always realized. It was shown that this allusion to a musical idea was common in religious music, particularly in the *Te Deum*; that there were notable instances of it in *Der Freischütz* and *Fidelio*, and in Haydn's symphonies; and that in Italian opera it was quite common. After referring to comic opera, Professor Macfarren expressed a hope that English musicians of the present day would have opportunity, as he had no doubt some of them had ability, to add to the glories of the lyrical drama. Let them recollect that in this lyrical drama the sunshine of the poet drew from the great ocean of the musician's mind the clouds which reflected the sunshine, and which poured their riches upon the earth to warm and strengthen and nourish men's hearts with the riches of harvest—the harvest of human minds.

MADRIGAL.

(For Music.)

Me boy me boy

Me toy me toy

Me joy me joy widout alloy

I'm glad

Bedad!

Me giurl me giurl

Me piurl me piurl

Me fiurl me fiurl widout a twiurl

I'm sad

Bedad!

Castle Crouce

CAPER O'CORBY

MIDDLE MALVEZZI is to sing this afternoon at M. Kuhe's concert in the Royal Albert Hall.

At Mdme Puzzi's concert in St George's Hall, on Monday, May 31st, two songs, composed by Middle Fanny Puzzi, were introduced respectively by Mdme Trebelli and Middle Zaré Thalberg, both attractive in themselves, sung to perfection, and unanimously encored. On the same occasion a graceful and musicianly canzonet, "The love of old," was sung with genuine expression by Mdme Mary Cummings, for whom it was expressly written. Miss Cummings had the advantage of being accompanied on the piano-forte by the composer himself, who has seldom been more happily inspired.

WAIFS.

Mdlle Bréthol is engaged at the Theatre Royal, Dresden.
G. Vierling has completed a "secular oratorio," *Alarich*.
Anton Rubinstein goes to Germany at the end of October.
Rafael Joseffy has been playing at concerts in Boston (U.S.).
Mdlle d'Angeri has been singing at the Teatro Rossetti, Trieste.
Sig. Maini, the bass singer, has returned from Barcelona to Milan.
Gounod's *Mireille* has been performed at the Circolo Filomatico, Rome.

Five dramatic authors are members of the Italian Chamber of Deputies.

The first performance of *Lohengrin* at Genoa was fixed for the 10th inst.

A Society for Hungarian Music will shortly be established at Buda-Pesth.

Genée's *Seccadet* (*The Naval Cadets*) has been produced at Montreal, Canada.

The Stadttheater, Hamburg, was closed on the 1st inst. for three months.

Sig. Francesco Cechini, Secretary of the St Cecilia Society, has died in Rome.

A new art-journal, the *Album Teatrale*, has been started at Buenos-Ayres.

Johann Strauss is writing the music of an opera called *Rosina*, words by Genée.

The Crown Prince of Germany is expected to attend the Silesian Musical Festival.

Sig. Sonzogno, the music publisher, has commissioned Sig. Anteri to write an opera.

On the 20th ult. the long-expected statue of Rameau was placed upon its pedestal at Dijon.

The Death of William of Orange, a secular oratorio, by G. Huberti, has been performed at Liège.

The Società Filodrammatica di Lucca, having been re-constituted, is giving some attractive performances.

A four-part "Ave Maria," by Herr Schulz-Schwerin, for female chorus, has been performed at Schwerin.

Maximilian Steiner, manager since 1869 of the Theater an der Wien, died recently in Vienna, aged fifty.

Herr Ignaz Brüll's *Bianca*, compressed into two acts, is to be given at the Imperial Operahouse, Vienna.

Carlo Gomez, the composer of *Il Guarany*, *Salvator Rosa*, &c., is being lionized in Brazil, his native country.

The Emperor Wilhelm will be present in October at the opening of the new Theatre, Frankfurt-on-the-Maine.

Mad. Vestvali, who appeared some years since in Bellini's *Mon-tecchi e Capuletti* in Paris, has died at Warsaw.

A ballet company of boys and girls, from 9 to 12 years old, is now the attraction at the Teatro Metastasio, Rome.

Max Bruch's *Odyseus* was performed, for the second time, by the Boston (U.S.) Cecilia Society on the 22nd May.

Professor Rudorff has been appointed director of Stern's Vocal Association, Berlin, in the place of Max Bruch.

Mad. Mitterwurzer leaves the Hofburgtheater, Vienna, to embrace an operatic career. (Qy.—tenor?—DR BUDGE.)

The Municipality of Rome have ordered a commemorative tablet to be affixed to the house inhabited by Palestrina.

Mdlle Francesca Tedesca, the gifted young violinist, is engaged for the whole of October at Kroll's Theater, Berlin.

A telegram from New York (Reuter) announces the death of Mr John Brougham, the dramatic author and comedian.

H. Hofmann is busy on a new opera, for which old Fels has supplied the book. (Bravissimo! old Fellow!—DR BUDGE.)

Carl Devrient's widow has made her debut on the lyric stage at the Theatre Royal, Hanover, as Elizabeth in *Tannhäuser*.

Signori Gaetano Coronare and Amilcare Ponchielli are appointed professors of composition at the Conservatory, Milan.

The series of *Nibelungen* operas has been performed, under the direction of Franz Abt, at the Ducal Theatre, Brunswick.

Herr Joseph Wieniawski, the pianist, will play this summer at the principal baths of Germany. (He is now in London.—DR BUDGE.)

Sig. Cesare Ristori, brother of the great tragic actress, will shortly open in Milan a school of acting and declamation as applied to the lyric stage.

It is said that Sig. Foli has resigned his position as one of the leading basses at Her Majesty's Theatre. (Me Hercle!—say not so.—DR BUDGE.)

A new opera, *Il Menestrello*, by an aristocratic amateur, the Marchese Filiasi, has been performed by the Società Filodrammatica di Nobili, Naples.

Nero, by A. Rubinstein; *Mirtza*, by Bottesini; and *Melusine*, by Grammann—all novelties for the old capital of Piedmont—will be produced next winter at the Teatro Regio, Turin.

M. Roudil, the barytone, who created so favourable an impression last summer, as Rigoletto, was expected to arrive in London on Monday next; but correspondence from abroad represents it as doubtful whether he will come after all to fulfil his engagement at Her Majesty's Theatre. It is to be hoped the rumour may be baseless.

At the practical examination in vocal and instrumental music just concluded by the Society of Arts, held at three centres—viz., London (at the Society's House), Glasgow, and Birmingham—272 candidates have been examined, of whom only 13 failed. The examiner was enabled to award 162 first-class certificates, and 141 second-class, several candidates having taken up both divisions of the examination.

At Signor Gustave Garcia's concert on Saturday morning next a "Christmas Oratorio," by M. Saint-Saëns, is announced to be given for the first time in England. Mdlle Garcia, now too rarely heard in public, will sing, and Mdlle Montigny-Rémaury play solo compositions by Mendelssohn and others, including Mozart's Sonata in G, for pianoforte and violin, with M. Musin.

HARROGATE.—The concerts at the Spa have been very successful under the direction of Dr Bernhardt. Mdlle Frances Brooke has been solo vocalist during the past fortnight. Two of her songs—Henry Smart's "Lady of the Lea," and Ignace Gibbons's "When Mother's Ship comes Home"—are invariably encored.

MARGATE.—A concert was given on Whit-Tuesday evening, on behalf of the Victoria Hospital for Children, Chelsea, which is under the special patronage of the Princess Louise. Mrs Gould, a good musician and an accomplished pianist, at the special request of M. Ovide Musin, accompanied that distinguished violinist throughout the evening. M. Ovide Musin's violin performance was heartily appreciated by a numerous and select audience. This was also the occasion of the opening of the Cliftonville Hall, recently erected, to satisfy the growing requirements of the upper end of the town.

M. JOSEPH WIENIAWSKI (brother of the much regretted violinist) announces a recital at St James's Hall for Wednesday next, with a very interesting programme. M. Wieniawski is a pianist of high acquirement, and amateurs will be glad to hear him once more at the instrument.

ABOUT M. Bonawitz and the fifteen Beethoven sonatas anon. We wait for the "108" (B flat), after playing which Mendelssohn at the house of a friend in Frankfurt, swallowed incontinent 212 glasses of Punch.

The magnificent performance of Beethoven's Symphony in A was the great feature at the seventh Richter Concert. The No. 8 (in F, with the famous *allegretto* in B flat) was performed at the eighth, and "No. 9," the Colossus, on Monday next will crown with majesty a series of concerts not easily forgotten.

LYONS.—The Théâtre des Célestins has been burnt to the ground. Scarcely three years have elapsed since it was erected, the old theatre having been destroyed in the same manner. Hardly anything but the musical library is saved. The Théâtre des Célestins, like the Grand-Théâtre, was the property of the Town, and the evening before the catastrophe the Municipal Council had appointed a new manager, M. Briaudet, who was to commence his management on the 1st September. The Council having neglected to renew the policies of insurance, the Town will lose a million and a half of francs, or, at any rate, have to expend a large sum in law with the insurance companies which, through the oversight of the Council, are legally freed from responsibility.

BRUSSELS.—The Crown Prince Rudolph of Austria has written the following autographic letter to Dr Olshbauer, president of the Vienna Männergesangverein:—

"Dear Herr Olshbauer,—My Intended and I forward you the accompanying picture as a memento of the agreeable visit your singers paid this city—of the great delight you afforded us. When you look at it, think of that pleasant 20th May, which was a genuine family gathering for us Austrians, who met far from our native land. With the most cordial greetings from Stéphanie and myself, yours,
RUDOLPH.

"Laeken, 21st May, 1880."

Accompanying the letter was a photograph of the Prince with his future wife.

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